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EARLY AMERICAN PRINTS

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The Protector of his COUNTRY. The Supporter of LIBERTY. And the Benefactor of Mankind
The Protector of his COUNTRY. The Supporter of LIBERTY. And the Benefactor of Mankind
His Excellency GEORGE WASHINGTON Esqr. Commander in chief of the AMERICAN ARMIES.
His Excellency GEORGE WASHINGTON Esqr. Commander in chief of the AMERICAN ARMIES.
May his name never be forgotten

Courtesy of Mrs. Catherine Murdock, Le Roy, N. Y.

"HIS EXCELLENCY GEORGE WASHINGTON, ESQR."

Etching by Unknown Engraver,
circa 1800

Early American Prints

By Carl W. Drepperd

Illustrated

The Century Co.

New York — *London*

WITHDRAWN
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A handbook for collectors which first describes briefly the different processes used in making prints and then relates the history of American print-making from colonial times to the Civil war, giving lists of representative works of leading engravers and a chapter on the popular Currier and Ives lithographs. Numerous illustrations. Bibliography: p. 221–224.

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To

M. H. D.

A WORD IN ADVANCE

THE hoarding instinct in man is as old as man himself, but at no time in the world's history have men so lustily collected so wide a variety of objects as they collect to-day. Nothing, it seems, has been overlooked. I know a man who takes pride in his collection of book catalogues and another who goes in for golf tees. I have heard of a gentleman who has a collection of radio vacuum tubes and who prizes greatly his earliest example made about 1910.

Consequently, the collector of American prints need make no apology or explanation for riding his hobby as long as he observes the formalities and retains his amateur standing. The latter is easy. Collecting, like fox-hunting, is a strictly amateur sport. To retain your standing as an amateur it is only necessary to pay your collecting bills at the end of the month. Let other bills drag on as you please, but remember the amateur always pays promptly the bills for his sport.

As to the formalities, that is another question. I wanted some help on this point myself and so put the question to one of our most earnest, eager, and seasoned collectors. "Never," he replied, "take advantage of a deaf man, a dumb man, or a blind man. Never tell the full price of a print to your wife. Never grouse over a high price or brag about a low one—if you've paid it."

The collecting of Americana is to-day almost generally as popular as golf; there is more joy and less grief in the collecting. I speak with knowledge gleaned from experience.

In this little book I have tried to review the important American efforts at print-making from the days of the early colonies to the Civil War. More care has been given to the matter than to the manner of presenting it. Easy writing is usually dull reading, but information is always of value, especially to the collector. Therefore, "EARLY AMERICAN PRINTS" has been designed primarily as an informative volume—a tool which you can use with profit either to whet the edge of your acquisitive instinct, groom your hobby, or identify your finds.

A Word in Advance

I desire to express many thanks to Mr. Waldo R. Browne, Editor of the Century Library of American Antiques, for his sympathetic help in preparing this work for publication. Thanks are due also to Mr. Homer Eaton Keyes, Editor of "Antiques" magazine, Miss Ruth Granniss of the Grolier Club, Mr. Robert Fridenberg, veteran print-seller of New York, Mr. Charles Goodspeed of Boston, Mr. Mantle Fielding of Philadelphia, the Metropolitan Museum of Art, and the New York Public Library.

CARL W. DREPPERD

Lancaster, Pennsylvania,
January 1, 1930.

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Early American Prints

Early American Prints

CHAPTER I

PROCESSES—SIZES OF PRINTS—ABBREVIATIONS—"STATES" OF PLATES

A CHINESE proverb has it that "one picture is worth a thousand words." One does not have to be a Chinaman to realize that much truth is in the saying. Pictures are the universal language of mankind, and have had a place in history since the days of Cro-Magnon man. In its pictures, each succeeding generation leaves to posterity a record of its habits of life and thought, a record of its culture and achievements.

The study of American prints is not to be undertaken lightly. Hand in glove with the account of our efforts at print-making goes the history of our efforts as colonists, farmers, scholars, soldiers,

gentlemen, rebels, and builders of a new nation. Engraved upon our early plates are crudity and virility—twins born of every struggling effort at self-expression. American prints of the century bounded by the years 1680 and 1780 are, artistically, on a par with English efforts in the years preceding the defeat of Spain's Armada and the beginning of England's greatness and power. There is significance in this fact, but it is a matter for the philosophical student of history. In the present volume we are altogether concerned with the tangible results of early American print-making—the prints themselves. And the proper study of American prints, or of any prints, must begin with a working knowledge of the processes used in their making. Unless one knows the difference between a mezzotint and an aquatint, or between a stipple engraving and a lithograph, there is small use in attempting either to collect prints or to appreciate them. But before the Civil War in America comparatively few engraving processes were in general use, and consequently the collector of early American prints has but a few fundamentals to master. Inasmuch as the first American-produced print of

REV. RICHARD MATHER

Woodcut by John Foster, 1670

The Hon.ble JOHN HANCOCK. Esqr

JOHN HANCOCK

Line engraving by Paul Revere

which we have any knowledge is a woodcut, we will deal first with that branch of the art.

WOOD-ENGRAVING

In 1670 John Foster of Boston engraved on wood a likeness of the Rev. Richard Mather. Even the kindest critic must class this effort as crude. But it is America's first print and thus has had greatness thrust upon it. In cutting the block from which this print was made, Foster used a method that had been employed for many years. He cut away from the surface of a flat wooden block those parts which were to appear white on the finished print, leaving the actual design in raised outline on the block. When this latter was inked and pressed against a sheet of paper, a replica of the design (of course in reverse) was left upon the paper.

The crudity of early American woodcuts is a quality which they possess in common with the early woodcuts of every nation. But in this very crudeness lies a quaint and appealing charm. The method of making the earliest blocks remained substantially unchanged for centuries. Toward the middle of the eighteenth century a new technique

of wood-engraving began to be used, and was brought to its fullest perfection by Thomas Bewick. Whereas previously the lines intended to show black in the print were on a level with the original face of the block, the spaces between them being cut away, Bewick and others incised the lines of their designs into the face of the block, so that these lines showed white in the print against a black ground. This technique, known as the "white line" method, reaches the pinnacle of its possibilities perhaps in the work of that great American wood-engraver, Timothy Cole.

Before the days of photo-engraving on metal plates, periodicals relied largely upon the woodcut for decorations and illustrations. Thousands of early American book illustrations were engraved on wood, as well as many newspaper headings, posters, and "broadsides." The woodcut played a homely though an important part in American history. It was the first medium through which the masses were reached, pictorially, before the days of lithography. But very few woodcuts of American origin are sufficiently important to merit the collector's attention. Some, of course, have a definite

historical interest—as, for example, the "View of Colonel Johnson's Engagement near the Moravian Town, October 5, 1812," engraved in three sections by Abel Bowen and used as an illustration in two of Trumbull's histories. This print, while more complicated in character than the Foster portrait of Richard Mather, shows little or no improvement in artistic rendering or in technique with the cutting-tool. The same is true of many other woodcut illustrations made during the first half of the nineteenth century. There was little interest in woodcutting as a means of artistic expression, and its use was almost entirely a matter of expediency on the part of publishers.

LINE ENGRAVING

As done upon copper, line engraving is one of the earliest methods of graphic reproduction, and has been used by many artists during the past six hundred years. Many of the exquisite prints by Dürer are line engravings. The method consists of incising or cutting the lines of the design into a soft copper plate with a pointed tool. This is a form of what is known as "intaglio" engraving—that is to

say, the lines of the design to be reproduced are cut below the main surface of the plate; whereas in "relief" engraving, as exemplified by the ordinary woodcut, they are left raised above the rest of the surface. The printing is accomplished by rubbing ink into the incised lines and then wiping the surface of the plate clean. Dampened paper is then laid upon the plate, and both paper and plate are forced through a press somewhat resembling an old-fashioned mangle or clothes-wringer. The pressure forces the dampened paper into the ink-charged lines, with the result that every line on the plate is reproduced on the paper. In reality, a print from an intaglio engraving is a "mold" of the plate. If the plate were not charged with ink, the paper would show faintly in relief the lines that had been cut into the plate. The prints by Paul Revere, Amos Doolittle, and other early American engravers were largely line engravings upon copper.

After about 1820, line engraving was largely done upon a soft plate of steel which was afterward hardened. The chief characteristic of this so-called steel-engraving is a certain sharpness of line due to the hardness of the plate. Thousands of im-

pressions can be taken from a steel plate without any great loss of the original clearness and sharpness of impression; whereas a copper plate is so badly worn as to be almost useless after a few hundred impressions have been made from it. With the advent of the electro-plating process, it became possible to coat an engraved copper plate with a thin steel surface; thus the element of durability was added to that of the ease of engraving upon copper as compared with steel.

STIPPLE ENGRAVING

The use of dots instead of lines forms the only difference between stipple engraving and line engraving. In other words, a stipple engraving is composed entirely of small dots, placed at varying intervals to produce varying effects of light and shade. The engraving of the copper plate was commonly a free-hand process, although occasional use was made of tools which would cut several dots at a time. Sometimes the dots were made through a thin coating of wax over the surface of the plate, and then "cut down" by acid, as in the etching process.

The same method of printing was employed as in the case of a line-engraved plate.

One of the finest stipple engravings ever done in America is the portrait of Andrew Jackson by James B. Longacre, made after Sully's painting and published in 1820. "This print," says Mr. Weitenkampf in his "American Graphic Art," "achieves a richness that is of a resounding sonority," and is executed with "a force and breadth in accord with the size of the plate."

MEZZOTINT

The art of engraving in mezzotint, first practised about 1641, found its highest expression during the American colonial period in the work of Peter Pelham, who flourished in Boston during the first half of the eighteenth century. In this art or process a highly polished copper plate is scratched or roughened in crisscross fashion over its entire surface with a toothed tool known as a "rocker" or "cradle," until the plate if inked and printed from would render uniform velvety-black impressions. The design to be engraved is then transferred to this "burred" surface by a tracing process, and the

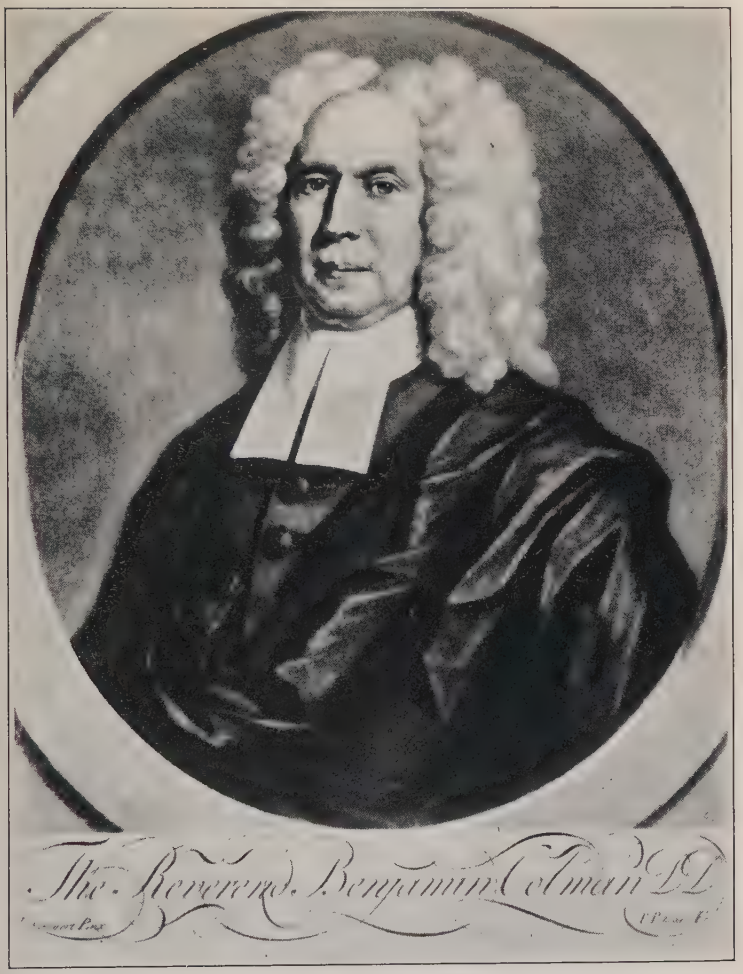
engraver scrapes, burnishes, and otherwise treats the surface until the desired effects of light and shade to appear in the print are obtained. Mezzotint engraving is a form of intaglio work, and in general the printing is done in the same way as in the case of a plate engraved in line or stipple. While often printed in a single color, mezzotints also admit of exquisite effects in several colors, which are achieved in one printing. To accomplish this, the artist-printer applies the various colors to the plate with his finger tips, and when in his judgment it is sufficiently inked an impression is taken.

It is perhaps significant that the first and the last American prints of marked artistic quality were mezzotints. Peter Pelham was the first of our engravers to work in this medium, and John Sartain seems to have been the last. This statement, however, is meant to apply only to *early* American prints. Beautiful work in mezzotint is being done to-day by various artists—notably Mr. S. Arlent Edwards, who has produced several portraits of Washington as well as some fine reproductions of the old masters in full color.

ETCHING

This is essentially an artist's method of line engraving in which an acid rather than a cutting-tool is employed to incise the surface of the plate. In the usual process a thin coating or "ground" of rather hard wax is applied to the burnished surface of a copper plate; the engraver then draws his design in this wax "ground" with an instrument called an etching needle, which cuts through the wax to the copper surface beneath. The next step is to pour over the plate a "bath" of diluted nitrous acid, which runs along the lines made by the needle and "bites" into the exposed copper along these lines, the rest of the plate being protected by the wax "ground." The lighter portions of the design are then "stopped out" with wax or varnish, and the acid again applied, this process being sometimes repeated several times until the deepest shadows of the design are etched upon the plate. The latter is then printed from in the same way as a line engraving or a mezzotint.

In what is known as "dry-point etching," no acid is used, the entire work being done with an etching needle.



REV. BENJAMIN COLMAN, D.D.

Mezzotint engraving by Peter Pelham

AQUATINT

The aquatint process, invented in the latter half of the eighteenth century, is really a form of etching in which masses as well as lines may be produced upon the plate. There are various methods of preparing the "ground," but usually this latter consists of finely powdered resin dusted over the surface of the copper plate. This resinous dust is "fixed" by heat, and the design traced or cut upon it with a needle. Acid is then applied and reapplied, with successive "stoppings-out" of parts of the design, until the desired gradations of light and shade are "bitten" into the plate. Not infrequently the artist-engraver lightly etched the essential features of his design upon the plate, and then prepared the plate with a different "ground" for aquatinting. One of the earliest of American aquatinters was William Strickland, a Philadelphia artist and architect, who did an early view of the Susquehanna, a full-length portrait of Meriwether Lewis, and several plates for an art manual published at Baltimore in 1815. John Hill was another famous aquatinter whose American work commands high prices to-day.

LITHOGRAPHY

Strictly speaking, lithography is not an engraving process at all, since it involves no cutting or incising. In the simplest form of this process the design to be reproduced was first drawn with a greasy crayon upon a properly prepared stone of somewhat porous quality. After being treated with an acid which "fixed" the crayon on the stone, the latter was subjected to a bath of water. Those portions covered by the greasy crayon naturally repelled the water, while the exposed portions absorbed the water. An ink, also of greasy content, was then rolled over the surface of the stone; and this, in reverse order, was repelled by the dampened portions and retained only where the greasy crayon-work of the design appeared. A sheet of paper applied to the stone and run through a press resulted in a print which was an exact replica of the drawing upon the stone. In this manner, with certain refinements and improvements, all of the early American lithographs were made. When printed in more than one color, a separate printing was required for each color; but much of our early

lithographic work is either wholly or in large part hand-colored.

SIZES OF PRINTS

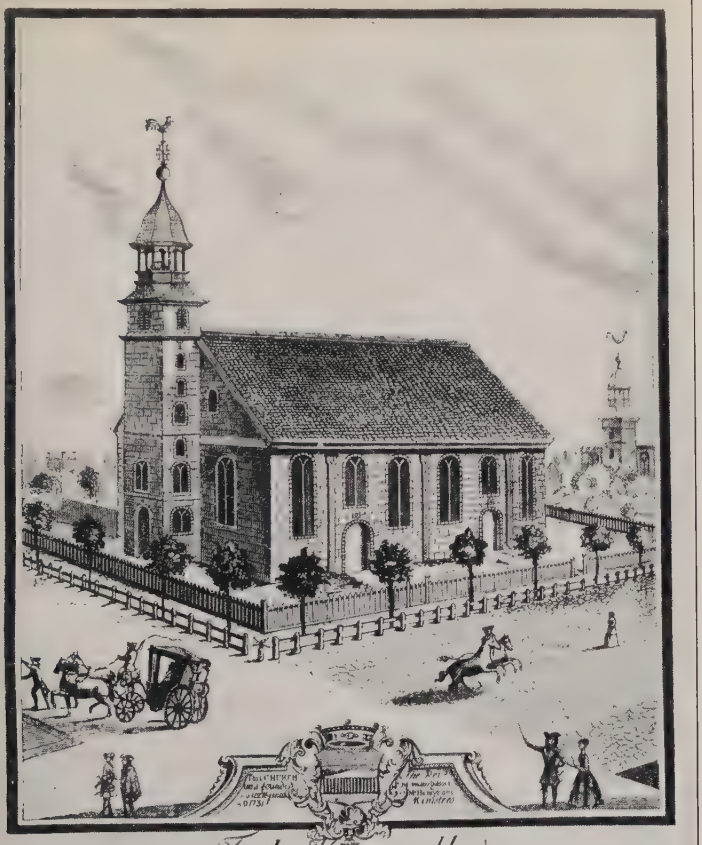
Throughout this book the dimensions of prints are usually stated in inches and sixteenths, expressed decimally. Thus, 10.3 x 14.13 means ten and three-sixteenths inches by fourteen and thirteen-sixteenths inches. Unless otherwise noted, the vertical dimension is given first, the width second. Titles and descriptions on the plate are not usually included in the measurements. Occasionally the size of the paper is given, as well as of the engraved surface.

In prints made by either the woodcut or the lithographic process, there is no appreciable variation between the size of the printed surface and the size of the plate. On the other hand, such a variation often appears in prints from plates engraved in intaglio; and sometimes different prints taken from the same plate may vary slightly in size. This is explained by the fact that dampened paper is used in printing from intaglio plates; such paper shrinks in drying, and all papers do not shrink in

the same degree. Their shrinking depends upon the body of the paper, the method of its manufacture, and the size of the plate from which it has been printed—in large plates, variations of as much as a quarter inch have been noted in the printed surface.

ABBREVIATIONS

Collectors sometimes wonder about the meaning of such abbreviations as "Del," "Pinx," "Fecit," "Sculp," and "Inven," either following or preceding a name. These are abbreviations for Latin words, and quite frequently were used without much regard for their appropriateness. "Pinx," following or preceding a name, usually means "the painter" or "painted by." "Del" is frequently used in the same sense; it is an abbreviation for *delineavit*, meaning "drew" or "drawn by." "Sculp," an abbreviation for *sculpsit* or *sculpebat*, means "engraved." "Fecit," of course, means "made" or "made it." The imperfect "facibat" of the same Latin verb is also often used with the same meaning and in the same way. "Inven," an abbreviation for *invenit*, means "invented by" or "conceived by."


To the Honourable
RIP VAN DAM. Esq
PRESIDENT of His Majestys Council for the PROVINCE of NEW YORK
This View of the New Dutch Church is most humbly
Dedicated by your HONOURS most Obedient Servt Wm Burgis

"VIEW OF THE NEW DUTCH CHURCH," NEW YORK

Line engraving published by William Burgess, circa 1731

"Ex," an abbreviation for *excudit*, following a name usually indicates that the name is that of the publisher. Occasionally the abbreviation "Imp" is used, and when it appears it always means the name of the printer. Much confusion has resulted from the different applications of these terms, for frequently they were used by engravers who evidently did not themselves have a clear conception of their meaning.

"STATES" OF PLATES

Not infrequently the engraver altered his plate to a certain extent after a number of impressions had been made from it. When so altered, the next group of impressions is known as prints from the "second state" of the plate. Similarly, other changes may have been made on the plate after the second set of impressions were taken, which naturally result in what is known as a "third state" of the plate. The alterations may involve only a change in lettering, or they may go so far as to involve an entire change of expression in a portrait, or the removal or addition of figures in a historical subject. A proof of a plate in its pristine freshness

before any lettering has been added is often referred to as a "proof before letters"; such prints are particularly valuable from a purely artistic standpoint, although very few American prints fall in this category.

The word "restrike," occasionally used in these pages, denotes an impression from the original plate of an engraving taken some time (usually many years) after the original edition of the engraving was published. Thus a restrike is always an impression from a plate that is more or less badly worn; and while it is in no sense a forgery or reproduction, it is not to be compared for quality or value with the original early impressions. As long as a restrike is frankly offered as such, it may be taken or rejected by the collector on its own merits. However, the original plate of an old engraving sometimes comes into the possession of an unscrupulous person, who has the plate reëngraved or "worked up" in part in an attempt to bring it back as closely as possible to its first condition; impressions from the plate are then made on paper so treated as to bear the appearance of age, and the impressions are offered with the direct or implied

assurance that they are part of the original edition. It is well for the collector to be on his guard against this particular form of "the gentle art of faking."

PRINTS OF THE COLONIAL PERIOD

CHAPTER II

PRINTS OF THE COLONIAL PERIOD

THE history of American art, and particularly the art of print-making, so far as we are concerned with it in the present volume, covers a period of about two and a half centuries. For convenience of treatment, this term of years has been divided into three periods: (1) the colonial era, from about 1630 to 1770; (2) the Revolutionary era, 1771–1800; and (3) that part of the Federal era, beginning in 1800, which ended with the Civil War.

The early years of the colonial era yield very little in the way of concrete evidence as to the existence of prints in America. Some old American wills and inventories of these years occasionally mention "pixtures," "portraits," "prospects," and "lanskips"; but probably the only prints extant were the few which the wealthier colonists brought over from England or the Low Countries. In New England, we may be sure, were prints of stern character and deep religious significance. Engraved

VIEW OF THE STATE HOUSE IN PHILADELPHIA

Line engraving by R. Bennett, London, circa 1740

portraits of Queen Elizabeth have been found in Massachusetts which bear evidence of having been long in America. These prints were either brought over by the early colonists as part and parcel of their cherished possessions or were imported by them.

Investigations conducted by members of the staff of the Metropolitan Museum of Art, and by others, stress the fact that existing seventeenth-century American inventories disclose little in the way of pictorial art possessions on a par with the porcelains, potteries, and textiles possessed by the early colonists. To Messrs. Halsey and Cornelius's "Handbook of the American Wing of the Metropolitan Museum" we are indebted for the following information on this point:

For the hanging of maps suspended from rollers in its seventeenth-century rooms, the Museum finds ample authority. This use of maps can be seen in paintings by artists of the period, Johannes Vermeer, Gabriel Metsu, and Gerard Terborch, in Gallery 26 and the Altman Collection. These, however, were generally hung for utilitarian rather than for decorative purposes, though we do find an advertisement in the Boston News Letter of January 12,

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Eastern Oregon University
1410 L Avenue
La Grande, OR 97850

1707, offering "emblazoned Maps," which allows the belief that those rich and beautiful examples of the cartographer's art added their color note to some of our early rooms. As the eighteenth century rolled on, the inventories show that these maps were largely relegated to the entry halls and stairways. Of necessity, few such early maps on rollers have survived, as, unprotected by glass, the paper ere long became blackened or discolored by the smoky atmosphere of their environment, and they disappeared into the discard.

Many evidences from similar sources, as well as from advertisements, tell us not only that there arose a general use of prints for hanging on the walls, but that print collecting in portfolios was not unknown as a collector's vagary. The reason for the growing interest in prints is easily explainable when we remember that our tiny, early eighteenth-century weekly newspapers made possible a continued interest in what was going on in both the Old World and the sister colonies. Their columns, rather devoid of local color, were largely given to details of the incessant wars fought with important consequences to the colonists, and the happenings of various sorts in Europe and America. Thus the names of the heroes of the Old World became household words in the New. An eager desire arose to visualize the men and scenes which were in the public mind. Returning travellers and visitors from abroad brought with them descriptions of the cities and towns from which many of the original settlers had come,

"THE BOSTON MASSACRE"

Line engraving by Paul Revere

(This reproduction has been made from a contemporary proof. The inscription, originally a part of the proof, was at some time or other removed—evidently to accommodate the print to a certain sized frame.)

and thereby whetted the appetite for "Prospects" not only of the mother country but also of foreign cities.

The following advertisement in The New England Courant (Boston) of August 27, 1722, indicates that print selling was a well-established trade, and also dates the introduction into Boston of that monumental engraving of New York, 77 x 20½ inches in size, printed in four sections, which unquestionably is the most interesting engraving connected with our country's early history, and which is exhibited at the head of the stairway:

"To be sold at the Picture Shop over against the Towne-House in Boston *an exact Prospect of the City of New York*, with all Sorts of Prints and Maps lately come from London in frames or without by Will Price."

This interesting engraving, of which only two known copies exist, we find variously priced from ten to eight shillings in New England and New York inventories.

Another print which unquestionably hung on the walls of many an American home, and which is displayed in the Portsmouth room, is that very rare view of Harvard College whose advent was thus announced in the Boston News Letter of July 21, 1726:

"Lately Published, A Prospect of the Colledges in Cambridge *in* New England, *curiously Engraven in Copper*, and are to be Sold at *Mr.* Prices *print seller over against* the Town *House*, *Mr.* Randal, *Jappanner* in Ann-Street, *by Mr.* Stedman *in* Cambridge, and the Booksellers of Boston."

The year 1728 finds Thomas Hancock, a wealthy Boston merchant and the uncle of John Hancock, advertising: "To be sold also at the abovesaid place Pictures in Frames and glaz'd at *the Bible and Three Crowns near the* Town Dock."

The inventory of Governor William Burnet (1729) evidences his interest in engravings, including as it does, in addition to one hundred and fifty-one Italian prints, which were probably kept in a portfolio, "17 masentinto prints in frames 3 ditto small, 3 ditto that are glazed £5.4.0 and 44 prints in black frames £7.15.0."

By the year 1700 such items as "A parcel of Pictures" are not uncommon in inventories of estates. Often these inventories mention the fact that the pictures were hung in the halls or other chambers of the house, but definite details regarding the type or kind of pictures are sadly lacking. "At times," remarks Miss Esther Singleton, "a distinction is made, as in an inventory mentioning a parcel of pictures and six paintings." These items were not inventoried at a high figure, and the frames and glass (if glass there was) probably were valued as highly as the pictures themselves. As noted in the above quotation, Governor Burnet's inventory mentioned only three glazed prints out of

LAFAYETTE

Stipple engraving by Thomas Clark

the entire lot, and this is in itself an indication why more of the very early prints of our ancestors have not been preserved. An unglazed print, no matter how well framed in other respects, cannot be expected to survive the vicissitudes of two centuries of wear and tear. Dust-stain, damp, mildew, and general neglect have destroyed most of them. In many old inventories we find such items as "Pixtures with lists" and "Chiney prints with red lists." "List" is an old word meaning frame, and its use here indicates framed pictures or prints.

A close scanning of early inventories brings to light such items as "East Indian Pictures," "Pictured Counteys," "A Small Sea," "An Evening," "Great Picture of a Barque," "Small Picture of a Barque," "Apricocks," "A Portaxturing of Lord Speelman," "A Pluck'd Cock," "India Prints Past on Paper," "City of Amsterdam," "Scipio Africanus," "Julius Cæsar," "Pictures of Shippes," "Horse Battels," "Images of Sheep," "Images of Cows," and portraits of Dante, Hieronymous, Ortelius, and Plantin.

By the year 1727 Boston had acquired as resident an engraver of much artistic talent in the per-

son of Peter Pelham, who engraved the first mezzotint made in this country—a portrait of Cotton Mather. This artist, for certainly an artist he was, did much to foster the production of engravings in America and the publication of prints. Peter Pelham was born in England, and settled in Boston prior to 1727. He married the widowed mother of John Singleton Copley, and probably instructed his young stepson in the art of drawing, painting, and engraving. Copley issued a mezzotint engraving which, in the opinion of noted collectors, seems to bear out this assumption. Pelham was the first engraver in America to work in mezzotint, and examples of his work are to-day great rarities and are highly prized. Elsewhere in this chapter are catalogued the more important works of this early American engraver.

In the Portsmouth room at the Metropolitan Museum of Art hangs a print of Harvard College published by William Burgis in 1726, and an early view of Yale done in 1745. The earliest known engraving on a metal plate by a native American is a plan of "Boston N. Eng Planted A. D. MDCXXX," engraved by Thomas Johnson of

Boston and published by Burgis about 1729. But to John Foster, who died in Boston in 1681, must go the credit for making the first known engraving of any sort done in America—the crude woodcut portrait of Richard Mather. There is no indication upon the engraved surface that Foster cut the block; but on one of the three known impressions there is written in an apparently contemporaneous hand, "Johannes Foster, Sculpsit." Foster, who is also credited with making an early woodcut seal of the arms of the colony, and with the engraving of a crude woodcut map of New England, established the first printing office in Boston, 1675; he was a native American, having been born at Dorchester in 1648.

Among the engravers working in America prior to 1770 were several whose work came to full fruition during the Revolutionary period. Where such is the case we shall, in this chapter, deal only with their efforts up to 1770. No less than fourteen engravers, including Peter Pelham, are known to have been working in America during this period, but with few exceptions they received little encouragement. Consequently their output was lim-

ited, and but few of their prints have come down to us. Such meager data as we have concerning these men will now be recorded.

William Burgis made a mezzotint engraving of Boston Lighthouse inscribed as follows: "To the Merchants of Boston this View of the Light House is most humbly presented by their Humble Serv't Wm. Burgis." Other prints associated with the name of Burgis are line engravings, and some of them are signed by other engravers. This leads to the contention that many of the prints issued by Burgis were the work of other men and were merely published by him. Burgis published in 1717 a "South Prospect of the City of New York," dedicated to Governor Robert Hunter. This view is one of the most important of all early American prints, and was a tremendous undertaking from an engraving standpoint. It is five feet long, and very well engraved. Only one original impression and but one proof of the restrike published by Thomas Bakewell of London in 1746 are known. The name of the engraver is included in the inscription on the plate, which is signed "I. Harris." The latter, in all

probability, engraved the original plate, while Burgis was the publisher. Other prints by Burgis are: "The Colleges at Cambridge," issued in 1726; "A View of Boston," issued in 1723; and "A View of the New Dutch Church in the Province of New York—Dedicated to the Honorable Rip Van Dam Esquire."

Michelson de Bruls of New York advertised in 1762 several proposals for publishing prints of "Two different Waterviews and two different Landviews of the flourishing City of New York," as well as several maps. No proofs of these prints have been preserved.

James Claypoole, Jr., advertised in the "Pennsylvania Gazette" of October 29, 1761, a "Prospective View of the Pennsylvania Hospital with the Buildings as intended to be erected." This print, announced as "just published," was to be sold at "one shilling plain and two shillings colored." No other evidence of Claypoole's activity as an engraver exists to-day, but he probably also did book-plates, bill-heads, and other work of similar character for the merchants of Philadelphia.

John Conny of Boston probably did bill-heads and book-plates, as well as three plates for "Bills of Credit" for the Massachusetts Colony in 1702–3. There is no record of an important engraving by Conny other than these.

John Singleton Copley, the stepson of Peter Pelham, executed prior to 1753 a mezzotint portrait of the Rev. William Welsteed of Boston. This is the only engraving by Copley that diligent search has brought to light.

Henry Dawkins, one of the important early engravers, was working in New York as early as 1754. He was in Philadelphia in 1758, and remained there until the eve of the Revolution, when he returned to New York. His work consists mostly of bill-heads, book-plates, maps, etc., but he also made some notable original contributions in the following prints:

Benjamin Lay. After a drawing by Williams. 8.11 x 7.14.

"A Draught of an Engagement between Guadaloupes and Grandterre on the 12th of Novr 1746 between ye Brig Greyhound of New York and ye La Fleury a French Ship," etc. 10.2 x 14.

A CORRECT VIEW of THE LATE BATTLE AT CHARLESTOWN June 17th 1775.

THE BATTLE OF BUNKER'S HILL

"A Northwest Prospect of Nassau Hall, with a Front View of the President's House, in [Princeton] New Jersey." After a drawing by Tennant. 8 x 14.

"A Southeast Prospect of the Pennsylvania Hospital." etc., "printed and sold by Robt. Kennedy, Philada." Folio size.

The Paxton Expedition. A caricature, large quarto size. This print is described in the chapter on "Caricatures."

Francis Dewing arrived at Boston in July, 1716. He advertised as "One who Engraveth and Printeth Copper Plates, Coats of Arms and Cyphers on Silver Plate and likewise cuts neatly in Wood and Printeth Callicoes." In 1722 Dewing engraved a large map of "The Town of Boston in New England."

Thomas Emmes is mentioned in Mr. Frank Weitenkempf's "American Graphic Art" as the engraver of a portrait of Increase Mather, done in 1701, at Boston.

John Foster, engraver of the woodcut portrait of Richard Mather, is one of the early men whose activity as an engraver has already been mentioned in this chapter. He is also credited with the engraving of a map of New England dated 1677.

Francis Garden advertised in the "Boston Evening Post" of March 4, 1745, that he "Engraves in the Newest Manner and at Cheapest rates, Coats-of-Arms, Crests, Cyphers and doeth Copper Plate Printing." No work of this engraver has been so far catalogued, and perhaps none of it has been preserved.

Nathaniel Hurd, born in Boston February 13, 1730, died there in December, 1777. The only engravings of any historic consequence credited to Hurd are as follows:

"The True Profile of the Notorious Doctor Seth Hudson. 1762." An exceedingly rare caricature. 3.4 x 8.5.

Joseph Sewall. A nearly half-length portrait, in gown, inscribed "Ob. 27 June 1769. Aetat. 81. Joseph Sewall, D.D., Pastor of the Old South Church Boston. Engrav'd and sold by Nat Hurd Boston. 1768." 6.15 x 4.

Thomas Johnston was born at Boston in 1708, and died there in 1767. He is supposed to have executed the following plates:

Battle of Lake George. Line engraving. With lengthy inscription describing the battle and dedicating the plan to the General and Governor in Chief of Massachusetts Bay. 13.14 x 17.8.

Fort at Crown Point. This print was advertised in the "Boston Gazette" of June 7, 1762, as follows: "This day is published (printed on a sheet of Demy, from a Copper Plate) Price Two Pistareens, A plan of Part of Lake Champlain, and the large New Forts at Crown Point," etc.

Chart of Canada River. This print was advertised in the "Boston Gazette" of April 28, 1760.

Plan of Boston. A map, 10.14 x 14.8. Engraved by Johnston and published by Will Burgis.

Quebec. Line engraving. Engraved and printed by Thos. Johnston for Step. Whiting. 6.14 x 9. This plate was advertised in the "Boston Evening Post," October 1, 1759.

PETER PELHAM is the shining light among American engravers of the first half of the eighteenth century, and was the best portrait engraver then working in America. Pelham's engravings are all in mezzotint, and his prints of American interest include the following:

"Charles Brockwell, His Majesties Chaplain in Boston N.E." 11.12 x 9.12. 1750.

Mather Byles. Inscription in Latin. (Mather Byles was an eminent New England pastor.) 5.7 x 4.7. Undated.

"Henry Caner, Minister of Kings Chapel Boston." 11.12 x 9.13. 1750.

"The Reverend Benjamin Colman, D.D." 8.9 x 7.6. 1735.

"The Revd Mr. William Cooper of Boston in New England." 11.12 x 9.9. 1743.

"The Reverend Timothy Cutler, D.D. Christ Church, Boston N. E." 11.8 x 9.9. 1750.

"Thomas Hollis late of London Mercht a most generous Benefactor to Harvard College in N. E." 12.9 x 9.12. 1751.

"William Hooper, Minister of Trinity Church, Boston N. E." 11.8 x 9.9. 1750.

Cotton Mather. Inscription in Latin. 12 x 10.10. 1727.

"John Moorhead, Minister of a Church of Presbyterian Strangers at Boston in New England." 11.3 x 9.5. 1751.

"Sir William Pepperrell, Colonel of one of his Majesty's Regiments of Foot who was Lieutenant General and Commander in Chief of the American Forces," etc. 11.13 x 9.13. 1747.

Thomas Prince. Inscription in Latin. 11.13 x 9.9. 1750.

"The Reverend Joseph Sewall, D.D." 8.7 x 7.3. Undated.

"William Shirley, Captain General and Governeur in Chief &c. of the Province of Massachusetts Bay in New England," etc. 11.13 x 9.13. 1747.

"A Plan of the City and Fortress of Louisburg with a small Plan of the Harbor." 17.8 x 21.4. 1746.

John Steeper was, according to an advertisement in the "Pennsylvania Gazette," doing all

kinds of engraving in Philadelphia in 1762. He is sometimes credited as co-engraver with Henry Dawkins of the plate of "Pennsylvania Hospital" above mentioned. No other engravings are attributed to Steeper.

James Turner, engraver and print-seller, died in Philadelphia in 1759. Besides several bookplates done for residents of that city, we have record of the following engravings by him:

Isaac Watts. A half-length portrait with Latin inscription. Engraved as a frontispiece to "Sermons on Various Subjects," published in Boston, 1744. 5.13 x 3.9.

"Boston, New England." A curious view engraved as a frontispiece to the "American Magazine," Boston, 1744. 2.9 x 4.3.

"Middle Colonies." A map dedicated to the Hon. Thomas Pownall. 19.8 x 26.4. 1755.

Philadelphia. A map, measuring 26 x 19½ inches, published 1762.

Scull's Map of Pennsylvania. An important early map. 26 x 19.8. 1762. (Unsigned but attributed to Turner.)

From the above list of engravers and their work it will be seen that America produced little in the

way of material to decorate the walls of our early colonists. The latter had to depend largely upon prints from England, such as those advertised by John Smibert in 1735 as follows:

> To be sold, a collection of valuable prints, engraved by the best Hands, after the finest Pictures in Italy, France, Holland and England. Some by Raphael, Michael Angelo, Poussin, Rubens and others the greatest masters, containing a great variety of Subjects, as History etc. Most of the Prints very rare, and not to be met with except in private collections; being what Mr. Smibert collected in the above mentioned countries, for his own private use and improvement.

Upon his death in 1743 Peter Faneuil of Boston left more than two hundred and fifty pictures, most of which were engravings. Nineteen mezzotints covered with glass were hung on the walls of the "best room" in the "House of the Seven Gables." New York inventories after 1740 show a general use of prints in some form or other. Among these were mezzotints that had been firmly pasted upon glass and the surplus paper backing rubbed down to the thinness of tissue. Rich and vivid colors were then applied upon the back; these colors, of course,

were visible from the front and gave the mezzotint an unusual appearance.

The history of American print-making during the period covered in this chapter is, as will be readily apparent, far from extensive. Perhaps other prints exist to-day, as yet undiscovered, which were produced in this country during colonial times. But many painstaking searchers have come to the conclusion that there is little possibility of further discoveries. There are, however, enough known examples to reward the collector who specializes in the prints of this early period.

PRINTS OF THE REVOLUTIONARY PERIOD

CHAPTER III

PRINTS OF THE REVOLUTIONARY PERIOD

Regardless of strict historical accuracy, the collector usually classifies as belonging to the Revolutionary period all American prints produced between the years 1770 and 1800. Naturally enough, but few important prints were issued during the years of actual conflict; but the events leading up to and immediately following the Revolution, as well as the general results and influences of the struggle, found interesting reflection in the field of pictorial representation.

First and foremost among the prints of this period is the "Boston Massacre," by Paul Revere, watchmaker, silversmith, and engraver of Boston. This is not the rarest of American prints, but it has the most interesting background and the greatest reputation. There can be little doubt that Revere copied his version of the historic event from a drawing or print by Henry Pelham. There is but one known proof of Pelham's engraving of the

Courtesy of the New York Public Library

VIEW OF FEDERAL HALL, NEW YORK, SHOWING THE INAUGURATION OF WASHINGTON AS PRESIDENT

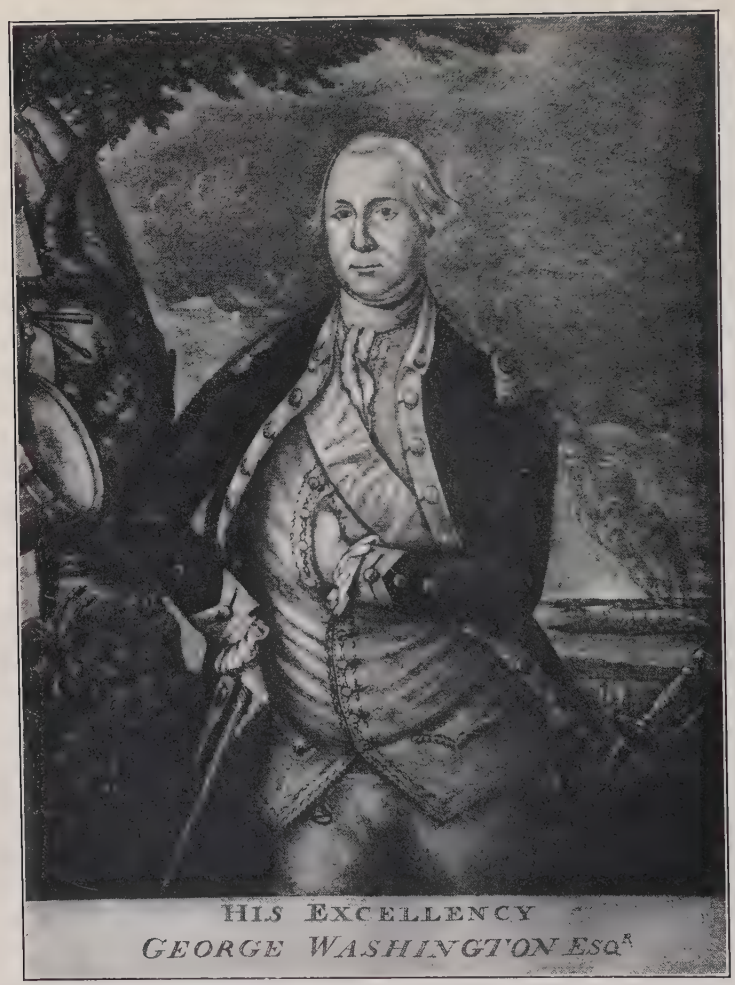
Line engraving by Amos Doolittle

"Bloody Massacre." That proof is owned by the American Antiquarian Society, and from it may be readily gathered the fact that Revere either copied from a similar proof or from Pelham's original working drawing. Additional evidence of Revere's tendency to "copy" the work of other engravers is found in his print of Jonathan Mayhew, which is quite evidently made from a mezzotint portrait of Mayhew done by one Richard Jennys. Still further evidence is to be found in Revere's caricatures, "The Able Doctor" and "The Mitred Minuet," both of which, bearing Revere's signature, were published in the "Royal American Magazine" after they had first appeared in the "Hibernian Magazine" published in Dublin.

The name of Paul Revere has been indelibly stamped upon the American mind, due in no small measure to the "Landlord's Tale" in Longfellow's "Tales of a Wayside Inn." His famous ride is a tradition; the very name of Revere is a synonym for loyalty and patriotism. But Revere's service to the budding nation in the publication of the "Boston Massacre" print was far more important than his midnight ride.

The print appeared shortly after the event itself occurred in King Street, Boston, March 5, 1770. The size of the original engraving was approximately 7.14 x 8.10, with an additional two inches of text matter under the picture proper and the lower margin of the plate. Most of the original impressions were hand-colored in crude red, blue, brown, and yellow. These colors, applied lavishly, tended to accent rather than subdue the rude uncouthness and realism of the engraving. Most early copies, in fact most impressions from the plate as originally engraved, have fallen into a state of decrepitude that would result in their being cast aside or destroyed if they were of lesser value. Dust, damp, and mildew stain them; worm-holes mar them. Yet each and every copy is cherished and treasured as though it were a painting from the brush of a Rembrandt or a Botticelli. It is the capstone of every important American print collection, the ultimate desire of every keen collector. And the print has sufficient history of its own to fill several books of goodly size.

Copies of the print, without the inscription under it, are in existence. Some of these were undoubtedly



Courtesy of The Grolier Club, New York

GEORGE WASHINGTON

Mezzotint engraving attributed to Charles Willson Peale

printed during the centennial celebration of the battles of Lexington and Concord. It appears that some one obtained possession of the plate and had the impressions made. Upon discovering this activity the authorities regained possession of the plate, and after scarring its surface so that no further clear impressions could be made from it, it was placed in the vaults of the Massachusetts State Treasury. There are, however, numerous other versions and restrikes of the plate, even though but few of each kind exist. The anniversary of the "Boston Massacre" was commemorated by the good people of Boston annually until the close of the Revolution. Consequently, the print was kept fresh in the public mind, and there were always customers for any impressions available.

The first "copy" of the engraving forms a frontispiece to the official "Short Narrative of the Horrid Massacre of Boston, Printed by Order of the Town, 1770." This engraving is smaller than the original, measuring 6.10 x 4.4 including the inscription. Some authorities claim that this engraving is also the work of Revere. While there is no evidence to the contrary, there is yet no evidence to support

the contention. But, while definite identification is difficult, it is likewise true that the workmanship of the engraving is such as to lead a careful student to attribute it to Revere.

The "Short Narrative" was reprinted in London, 1770, and this reprint has for its frontispiece a copy measuring 8.8 x 9 inches, not including the inscription, which reads, "The Fruits of Arbitrary Power; or the Bloody Massacre." Another reprint quickly followed the first London edition, and the frontispiece to this carried an exact replica of the print as published in the Boston first edition. In the "Massachusetts Almanac" for 1772 appeared a woodcut copy of the "Massacre" print measuring 4.10 x 3.14. A similar woodcut was used in a large broadside dealing with the "Massacre," published 1771.

An amusing variation of the Revere print hinges upon the nonchalant little dog composedly standing in the foreground of the picture as originally engraved. A print without the dog, evidently copied from the frontispiece to the first edition of the "Short Narrative," was probably used as a frontispiece to the third London reprint. Still another

"THE BATTLE AT BUNKER'S HILL, OR THE DEATH OF GENERAL WARREN"

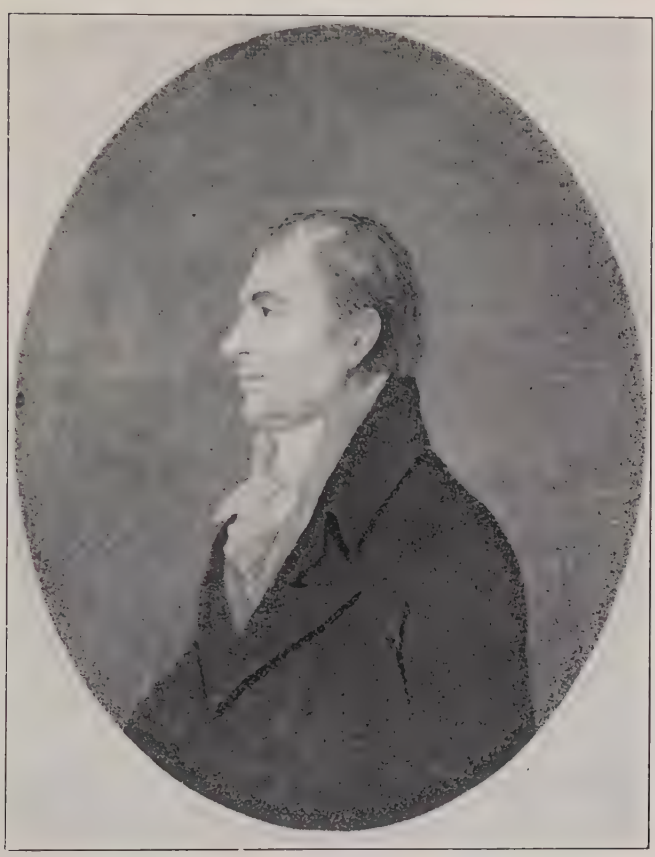
copy, dated 1832, exists which is lettered "Facsimile Republished at 15 Water Street Boston."

A copy of this famous engraving was also published at Newburyport, Massachusetts. This, while showing some slight variations from the original in both lettering and inscription, is also different in that the name of Jonathan Mulliken is given as the engraver. Jonathan Mulliken of Newburyport (born 1746) was a watch and clock maker. He advertised his business there in 1774; he died in 1782. Some authorities have given 1830 as the probable date of publication for the Newburyport copy, but this is evidently an error—unless *two* Newburyport copies were made.

Still another copy appeared in Salem, Massachusetts, about 1838, and another in a reprint of the "Short Narrative" published in 1849. The last reprint which the collector need consider was published in 1870 by Munsell of Albany as an illustration to a "History of the Boston Massacre" by Frederick Kidder. Modern reprints are not unknown, and several of America's early lithographers have reprinted or reproduced this famous early engraving.

There is no way of knowing exactly how many original impressions were made from Revere's plate. It *is* known, however, that two hundred copies were furnished the firm of Edes & Gill in order to illustrate a broadside published by them. Revere was a keen business man, and he no doubt supplied prints as long as the demand continued.

It must not be assumed from the foregoing that the "Boston Massacre" is the only print of importance published during the Revolutionary period. A number of American engravers were quietly at work during these years. While much of their output (consisting as it did of bill-heads, book-plates, blank commissions, etc.) is of little or no importance to the general collector, the writer feels that it is advisable to list the important prints of every engraver working during this critical period. Generalities are seldom of any help to the amateur; the merest tyro riding his hobby knows as much of the thrills of collecting as the most seasoned veteran. On the other hand, one of the qualifications of the complete collector is a thorough knowledge of his subject. And regarding the en-



SIMON SNYDER, GOVERNOR OF PENNSYLVANIA

Stipple engraving by Cornelius Tiebout

gravings of the Revolutionary period, there is no knowledge to be compared with that of actual lists of the prints published.

Robert Aitken issued a periodical known as the "Pennsylvania Magazine" from January, 1775, to June, 1776, and for this publication he engraved "A Correct View of the Late Battle of Charlestown, June 17, 1775." As in the Revere print, there is little of artistic merit in this crude bit of work, but every line of it is history. The print measures 6.14 x 9.13. Aitken also engraved several maps and plans, of which perhaps the best examples are: "Boston and Provincial Camp," 10.4 x 7.7; and "General Gage's lines on Boston Neck," 11.9 x 8.14.

Thomas Clark. The name of this engraver first appears late in the last decade of the eighteenth century, and his chief works are as follows:

George Washington. Stipple engraving, almost circular, 8.3 x 8.1, showing three figures in front of an obelisk upon which appears a miniature portrait of Washington.

Frigate *United States*. Line engraving, 3.5 x 5.2. Engraved for the "American Universal Magazine," 1797.

Marquis de Lafayette. Stipple engraving, oval, 4.4 x 3.6, showing the French defender of America in profile, full bust, in uniform, facing to the right.

Amos Doolittle. Originally apprenticed to a silversmith, Doolittle early learned something of engraving on metal. He joined the Revolutionary Army in 1775 and served through the Massachusetts campaign. A friend, Ralph Earle, is reputed to have made some quaint and curious drawings of the battles at Lexington and Concord, which Doolittle engraved on copper and published in 1775. These crudely engraved prints are to-day highly prized. In Stauffer's "American Engravers" is given a copy of the original advertisement of these plates as follows:

This day published, and to be sold at the store of James Lockwood, near the College in New Haven, four different views of the Battle of Lexington, Concord, etc., on the 19th of April, 1775.

Plate 1 The Battle of Lexington.

Plate 2 A view of the town of Concord, with the Ministerial troops destroying the stores.

Plate 3 The Battle of North Bridge in Concord.

Plate 4 The south part of Lexington, where the first detachments were joined by Lord Perry.

The above plates are neatly engraved on copper from original paintings taken on the spot. Price, six shillings per set for the plain ones; or eight shillings coloured.

Doolittle was at one time credited with the making of the first historical plates done in America, but his work is antedated by Revere's "Boston Massacre" and Romans's "Late Battle at Charlestown." Plate one of the above set measures 11.11 x 17.10; plate two, 11.10 x 17.9; plate three, 11.13 x 17.4; and plate four, 11.11 x 17.8. Doolittle also engraved a number of small portraits, and a large print of Washington in a circular frame surrounded by links containing the arms of the Federal Government and the thirteen States. This latter print measures 20.6 x 16.10. Another famous Doolittle engraving is in stipple, representing America kneeling at the base of an obelisk upon which rests a shield inscribed "Appeal to Heaven"; this print measures 17.6 x 23.4, and is a copy of an engraving by Joseph Strutt, published in London, 1781.

Another important engraving by Doolittle is entitled "Federal Hall the Seat of Congress." It shows a front elevation of Federal Hall, New York, with the inauguration of Washington as

President taking place on the balcony of the building. This is an exceedingly rare print and is, perhaps, from an artistic standpoint the best piece of work done by Doolittle. It measures 16.8 x 13.

David Edwin. Born in Bath, England, 1776; came to Philadelphia in 1797. The major portion of his work was done after 1800, but his engravings of Revolutionary interest include the following:

American Generals. Stipple engraving of four portraits —Warren, Wayne, Montgomery, and Greene—in oval frames suspended from and grouped around pine-tree and bush. 6.14 x 4.8.

George Washington. Stipple engraving of full bust from portrait by Rembrandt Peale. 11.4 x 9. Also later issued in colors, this colored version being now excessively rare.

George Washington. Stipple engraving, 11.2 x 8.10. "Dedicated to the Lovers of their Country and firm Supporters of its Constitution."

Robert Field is an engraver whose principal work of the Revolutionary period is a stipple portrait of Washington, 11.13 x 9.13, inscribed: "George Washington President of the United

THE BATTLE OF LEXINGTON

Line engraving by Cornelius Tiebout, after the painting

States Published by Walter Robertson Philadelphia & New York 1st August 1795."

J. GALLAND, engraver, of Philadelphia, appears to have begun work about 1796. His most important engraving is a stipple portrait of Washington, 11.5 x 8.13, inscribed: "His Excellency George Washington, Lieut Genl of the Armies of the United States of America. Dedicated to Commodore John Barry and the Officers of the Navy and Army of North America."

GEORGE GRAHAM. Little is known of this talented engraver in mezzotint and stipple. He was apparently located in Philadelphia in 1797. His important contributions to American print-making are:

"Major General Anthony Wayne." Mezzotint, 17.14 x 13.13. Printed in colors by T. B. Freeman and, according to the Mitchell Collection catalogue, published in 1796 by Freeman & Company.

"A View on the Hudson River Taken from the Farm of Mr. Renwick," etc. "New York Publish'd by James Harrison Feby 1st 1795." Aquatint, 14.14 x 19.8.

"The farewell previous to the Western Expedition," and "Return from the Western Expedition." A pair of mez-

zotints, approximately 12.8 x 9.12. The first pictures a woman seated under a tree with a soldier standing in front; the second depicts a soldier with gun embracing a woman. Published 1796 by "Freeman & Company, 68 N. Third Street."

Samuel Hill. In 1789 this engraver was at work in Boston, doing portraits and views for the "Massachusetts Magazine." Among these are several small portraits of Washington and views of Bethlehem, Pennsylvania, the Boston State House, Boston Lighthouse, Boston Common, the New York Battery, the Mystic River Bridge, Dartmouth College, the Federal edifice in New York, and the John Hancock house in Boston.

H. Houston worked in Philadelphia 1796–98. He was one of the earliest stipple engravers whose product has real artistic merit. His important works include:

John Adams. Stipple engraving, oval, 5.15 x 4.13. Published September, 1797.

"His Excellency John Adams . . . Dedicated to the Lovers of their Country," etc. Stipple engraving, rectangular, 11.7 x 9.

Thaddeus Kosciuszko. Stipple engraving, oval, 8.6 x 6.11. Shows the Polish patriot in uniform, full bust, nearly in profile to the right.

George Washington. Stipple engraving, oval, 10.1 x 8.2.

D. Martin. An engraver of whom but little is known. In 1796 he engraved three maps or plans of Revolutionary engagements for the "Monthly Military Repository" of New York. They include "Action at Breed's Hill," 9.1 x 8.3; "Battle of White Plains," 7.2 x 8.6; and "Burgoyne's Defeat," 8.4 x 13.12.

John Norman. An "architect and landscape engraver" who was working in Philadelphia as early as 1774. To him belongs the honor of having made the first engraved portrait of Washington (1779). Virtually all of Norman's work is considered important to-day. He engraved a number of historical portraits to illustrate the Boston edition of "An Impartial History of the Late War," as well as other book and magazine illustrations mentioned in the chapter on that subject. The following of his prints are particularly desirable:

"The Honble Samuel Adams, Esqr first Delegate to Congress for Massachusetts." Line engraving, 5.12 x 3.9.

"B. Franklin . . . Ambassador from the Congress of America to the Court of France." Line engraving, 4.3 x 3.7.

"His Excy Nathaniel Greene Esq; Major General of the American Army." Line engraving, 5.12 x 3.11.

"His Excy John Hancock Esq; Late President of the American Congress." Line engraving, 5.15 x 4.

"The Honble Marquis de Lafayette, Major General of the American Army." Line engraving in oval frame, 4.6 x 3.9.

"Major Genl Richd Montgomery, Slain in Storming Quebec." Line engraving, 5.11 x 3.10.

"His Excy Caleb Strong, Esqr, Governor and Commander in Chief of the State of Massachusetts." Stipple engraving, 11.1 x 9.

"Major Genl Joseph Warren, Slain at the Battle of Bunker's Hill June 17th, 1775." Line engraving, 5.13 x 3.11.

"His Excellcy George Washington Esqr General and Commander in Chief of the Allied Armies, Supporting the Independence of America," etc. Line engraving, oval frame in rectangle, 11.10 x 9.5.

George Washington. Line engraving, very similar to one above described, but reversed. 13 x 9.1.

"George Washington President of the United States." Line engraving of full-length figure, 19.3 x 13.2.

The UNITED STATES
— now first declard —
Free and Independent
Anno Dom. 1776
The Present CONSTITUTION
— Was Insted by the —
Grand Convention
held at Philadelphia
1787
GEORGE WASHINGTON The Protector of this COUNTRY, and the supporter of the rights of MANKIND.
A DISPLAY of the UNITED STATES of AMERICA
To the Patrons of Arts and Sciences in all parts of the World this Plate
is most respectfully Dedicated by their most obedient humble Servants.
Printed & Sold by A. Doolittle, New Haven where Engraving & Rolling Press Printing is performed.

Courtesy of The Grolier Club, New York

"A DISPLAY OF THE UNITED STATES OF AMERICA"

Line and stipple engraving by Amos Doolittle

"Mrs. Washington." Engraving in mixed method, oval frame in rectangle, 11.3 x 9.1.

"The Battle at Bunker's Hill, or the Death of General Warren." Line engraving, 19.11 x 29.3. This print was engraved on two plates, which were printed separately. The pieces were then neatly joined together about twelve inches from the left plate-mark. In the writer's copy of this print the margins have been trimmed very close, but the joint where the two sheets are pasted together is quite evident, even though it does not show clearly in the reproduction which serves as one of the illustrations in this volume.

"Peace of 1783." Line engraving, 5.6 x 3.8. An allegorical plate, evidently copied from a similar subject appearing in the "Universal Magazine," London, 1783.

Samuel Okey. An Englishman by birth, this engraver published mezzotint portraits at Newport, Rhode Island, 1773–75. His important works are as follows:

Samuel Adams. Mezzotint, 12.6 x 9.14.

"Major General Joseph Warren who gloriously fell in the defence of American liberty June ye 17th, 1775." This mezzotint (11.10 x 10.1) is not signed by Okey, but it is so similar to his work that Stauffer, the great authority on American engraving, had no hesitancy in attributing it to Okey.

Charles Willson Peale. This native American painter and engraver was born at Charlestown, Maryland, 1741. He took an active part in the Revolution, serving as a captain of volunteers. His work is exceedingly scarce and highly prized. His important engravings are as follows:

"His Excellency B. Franklin L.L.D.F.R.S. President of Pennsylvania; & Late Minister of the United States of America at the Court of France." Mezzotint in oval frame, 6 x 5.

Marquis de Lafayette. Mezzotint, oval, 6.2 x 5.1.

William Pitt. Mezzotint, 21.10 x 14.12. The great English statesman is shown standing in Roman dress holding a scroll inscribed "Magna Charta." Inscription on the engraving reads: "Worthy of Liberty, Mr. Pitt scorns to invade the Liberties of other People."

George Washington. Mezzotint, 11.12 x 9.5. This is perhaps the most desirable rare print of Washington. Hart, in his catalogue of the "Engraved Portraits of Washington," lists it as No. 1. Peale did not sign this mezzotint, but there is sufficient evidence extant to attribute it to him.

George Washington. Mezzotint, 11.14 x 9.12. A three-quarter length portrait in uniform. In the background is seen Nassau Hall, Princeton. This print is inscribed: "His

Excellency George Washington Esquire, Commander in Chief of the Federal Army," etc.

Martha Washington. Mezzotint, 11.12 x 9.9. Inscribed "Lady Washington." This print is attributed to Peale, even though it is not signed by him.

Paul Revere. The engraved work of Revere which first appeared in periodicals or as book illustrations is noted in the chapter devoted to prints of that type. In addition to these, and to the famous "Boston Massacre," Revere also engraved the following:

"A View of Part of the Town of Boston in New England, and Brittish Ships of War Landing their Troops, 1768. To the Earl of Hillsborough, His Majests Secy of State for America. This View of the only well Plan'd Expedition, formed for supporting ye dignity of Britain & chastising ye insolence of America, is hum'y Inscribed. Engraved, Printed & Sold by Paul Revere. Boston." Line engraving, 9.14 x 15.10.

View of Boston. Woodcut or else cut on type-metal, 3.1 x 5.12, with long inscription regarding the landing of troops in 1768.

Boston: North Battery. 3.11 x 7.11. A certificate of enlistment as a "Montross" or gunner's assistant.

"A Westerly View of the Colledges in Cambridge New England." Line engraving, 9.3 x 15.5.

"Picturesque View of Great Britain." This line engraving is attributed to Revere, but cannot be definitely identified. It is, strictly speaking, a caricature, Great Britain being pictured as a cow with America sawing off its horns, and Holland milking the cow; France and Spain are standing to the right with bowls, and in the background is a town labeled "New York."

"The Rescinders." Line engraving, 3.6 x 4.15. Another caricature attributed to Revere.

The Stamp Act. Line engraving, 5.14 x 7.10. A caricature dealing with the passage of the Stamp Act. Inscribed "A View of the Year 1765."

The Stamp Act Repealed. Line engraving, 9.6 x 13.6. A companion piece to the above, inscribed "To every Lover of Liberty this Plate is humbly dedicated, by her true born sons in Boston New England."

William Rollinson came to the United States prior to 1789. He executed a small profile portrait of Washington in 1791, and a plan of Washington, D. C., published in 1795. This latter is inscribed "Plan of the City of Washington in the Territory of Columbia ceded by the States of Virginia and Maryland to the United States of America and by

CAPTAIN JOHN PAUL JONES

Line engraving or etching published by Thomas Macklin, London, 1779

these established as the seat of their Government after the year 1800."

BERNARD ROMANS came to America from Holland about 1755.

Battle of Bunker Hill. Line engraving, 11.1 x 16.3. Inscribed "An Exact View of the Late Battle at Charlestown June 17th, 1775," etc.

Battle of Bunker Hill. An etching, 10.13 x 15.12. This view is identical with the one above described, but the execution is much improved. While signed by Romans, this print was published in London, 1776, and was doubtless executed by an English engraver after Romans's first plate.

CHARLES B. J. F. DE SAINT-MÉMIN entered the French army as an ensign and went to Canada in 1793. Soon after that he came to New York. One of his specialties while in the United States was the engraving of portraits by the "physionotrace" method. He did a crayon drawing from life in profile, and then by means of his machine reduced this drawing to a circle of about two inches. This he engraved or etched on a small copper plate, and worked it up with aquatint. He charged thirty-three dollars for the original crayon print, plus the

plate and twelve impressions of the small prints. He is credited with over eight hundred of these portraits, including practically all of the well-known people of that day. A complete set of the impressions from his plates is in the Corcoran Gallery, Washington. In addition to these portraits, Saint-Mémin executed while in America the following important engravings:

"View of the City of New York taken from Long Island." Etching, probably in dry point, 12.13 x 18.10.

"Siege of Savannah." A map in line engraving, 9 x 8.4. Engraved for the "Monthly Military Repository."

Edward Savage. A native American engraver, born in Princeton, Massachusetts, 1761. He studied mezzotint and stipple engraving in London, and upon his return to America engraved a number of important portraits. His work includes the following:

"John Adams, President of the United States of America." Stipple engraving, 11.6 x 9.

"Benjamin Franklin L.L.D. F.R.S." Mezzotint, 18.1 x 14.1.

"David Rittenhouse L.L.D. F.R.S. President of the American Philosophical Society." Mezzotint, 17.13 x 13.12.

"William Smith of South Carolina L.L.D. Member of the Congress of the United States." Mezzotint, 11 x 9.

"George Washington Esqr President of the United States of America." Mezzotint, 17.15 x 13.15.

George Washington and Family. Stipple engraving 18.5 x 24.8. Included in the composition are George Washington Custis, Martha Washington, Eleanor Custis, and the negro servant Billy Lee.

Anthony Wayne. Mezzotint, 11.8 x 9.5.

The *Constellation* and *L'Insurgent*, I. Aquatint, 13.8 x 20.14. Pictures the action between these vessels off the island of St. Christopher, February 9, 1799.

The *Constellation* and *L'Insurgent*, II. Aquatint, 13.8 x 20. This print is entitled "The Chace," and shows the *Constellation* close on the heels of the French frigate.

"Liberty as the Goddess of Youth." Stipple engraving, 23 x 14.10. Liberty is depicted holding a beaker upward toward an eagle hovering to the left; in right-hand corner the American flag and liberty cap are shown. This print is inscribed "Liberty in the form of the Goddess of Youth giving Support to the Bald Eagle."

John Scoles did a number of prints for the "New York Magazine," 1793–96. Among these engravings, which average slightly more than 3.8 x 6.12 in size, are the following: "Castle William,

Boston," "Charles River Bridge," "Government House, New York," and "Frankfort State House, Kentucky."

Robert Scot. Born in England, and originally a watchmaker. He appeared in Philadelphia about 1783. He was later engraver to the United States Mint. His important work includes a portrait of Washington, 10.15 x 7.11, line engraving, inscribed "His Excellency Genl Washington &c., &c., &c." Scot also engraved a plan of Philadelphia, and a map of Yorktown showing "military operations."

Joseph Seymour was engraving as early as 1791. His most important work, a portrait of John Hancock, was first advertised in the "Worcester Gazette," 1794. The engraving is in line, oval in shape, inside a rectangle, and measures 9.14 x 8.6.

James Smither first appeared in Philadelphia in 1768 as a workman for Robert Bell, publisher and bookseller. He engraved several portraits, among them one of Henry M. Muhlenberg, a patriotic Pennsylvania German divine. His portrait of John Dickinson, measuring 6.2 x 4.10, is inscribed "The Patriotic American Farmer who, with

VIEW OF THE STATE HOUSE, PHILADELPHIA

Attic Eloquence and Roman Spirit hath asserted the Liberties of the British Colonies in America."

Cornelius Tiebout. At least one authority claims that this engraver has the distinction of being the first American-born professional to produce really meritorious work. Engravings from his hand appear as early as 1789, and his important work includes the following:

"Commodore Truxton of the Navy of the United States." Stipple engraving, oval, 8.12 x 7.2.

George Washington. Engraving in mixed method, full-length portrait in uniform, 25.2 x 21.9.

"General Gates." Stipple engraving, oval, 9.2 x 7.2. This print later appeared with its title changed to "James Monroe President of the United States."

"General Charles C. Pinckney." Stipple engraving, 11.8 x 9.2.

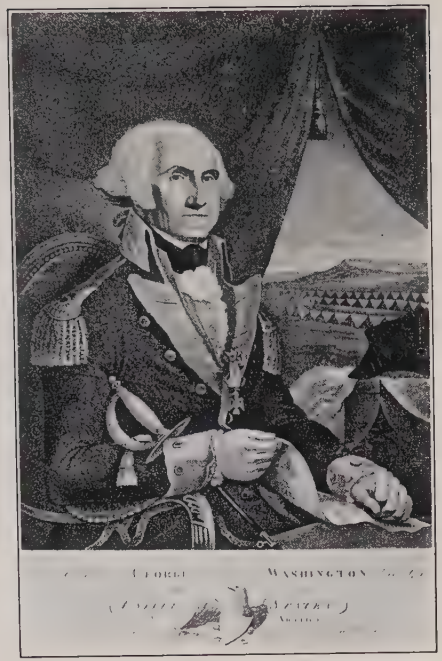
"Battle of Lexington." Line engraving, 13.12 x 18.6.

"The Columbian War or Battles for American Independence." Line engraving, 12 x 13.8.

Elkanah Tisdale. This engraver, born in Lebanon, Connecticut, 1771, was in 1794–98 located in New York. He describes himself as a

"miniature painter and engraver." His illustrations for Trumbull's "McFingal," published in New York, 1795, are perhaps his best-known work. These illustrations include the following: "The Combat," showing men disputing about a liberty-pole; "The Procession," showing two men in a cart, one tarred and feathered; "Tory Pandemonium," showing a group of men in a cellar; "The Vision," picturing man hanging from gallows with another seated half-way up ladder, a battle in background; "Town Meeting," picturing interior of a church with men disputing, canes and swords drawn; "Yankee Chase," soldiers retreating with farmers firing upon them; "British Heroism," picturing British soldiers attacking cows with bayonets and others capturing pigs and geese; "Tory's Day of Judgment," showing a Tory hoisted by his waist-band up a liberty-pole. All of these engravings measure about 5.10 x 3.6.

James Trenchard was located in Philadelphia in 1777, and was later the artistic member of the firm which published the "Columbian Magazine." His important work includes a portrait of Nathanael



GEORGE WASHINGTON

Stipple engraving by J. Galland

GENERAL JOSEPH WARREN

Line engraving by John Norman

Greene, 6.7 x 4.7; and a portrait of Washington with the inscription "First in War, First in Peace & First in the hearts of his Countrymen," 7.2 x 7. Trenchard also engraved a view of the State House, Philadelphia, after a drawing by Charles Willson Peale; this print measures 4.10 x 6.13. Other work by Trenchard is mentioned in the chapter on "Book and Magazine Illustrations."

Peter C. Verger. The only known print by this engraver is entitled "Triumph of Liberty," 11.12 x 18.3. Verger was perhaps a seal-engraver, and in Stauffer's opinion was possibly the son of Claude du Verger, a French landscape painter. The print is notable in that it contains no mention of Washington, and yet records officers of but little importance. Furthermore, among the names of those given as "fallen in defense of their country" are many who died peacefully in their beds long after the Revolution had come to a close. "Triumph of Liberty" is obviously the work of one not familiar with the details of the American Revolution. It is dedicated to the defenders of liberty in America, and contains a number of figures and objects.

It is not to be assumed, however, that contemporary prints dealing with persons and events of the American Revolution were produced only in America. England contributed materially to the pictorial records of the war. No American print of any consequence depicting John Paul Jones and his exploits has come from the hand of an early American engraver, yet at least six such prints had their origin in England. These and a few other representative foreign prints of Revolutionary interest will now be listed.

John Paul Jones. Colored etching, 10.4 x 7.6. Inscribed "Capitaine Commandant la Frégate l'Alliance Célèbre," etc.

"Capt Paul Jones, from an original drawing taken from the life, on board the Serapis." Line engraving, 9 x 6.8, published October, 1779, by Thomas Macklin, London. This print, while described as a line engraving, may have been etched.

John Paul Jones. Line engraving, 11 x 9.12, by Carl Guttenberg. Depicts Jones standing on the deck of his ship, sword in hand.

"Paul Jones Shooting a Sailor Who Attempted to Strike His Colors in An Engagement." Mezzotint, 13 x 9, from "a painting in the possession of Carrington Bowles." This same mezzotint also appeared printed in colors.

John Paul Jones. Line engraving, 6.8 x 4.8, published in France. Depicts Jones on the deck of the *Bon Homme Richard;* a description of his famous sea-fight with the *Serapis* is given under the print.

"The memorable Engagement of Captn Pearson of the Serapis with Paul Jones of the Bonne Homme Richard and his Squadron, Sept. 23, 1779." Line engraving, 17.5 x 23, by Fitler and Lerpinière.

Silas Deane, Purchasing Agent for the Colonies in France. Mezzotint, published in London, 1783.

Benjamin Franklin. This great figure of colonial days, and one of the real fathers of the American republic, was the subject of innumerable engravings, among the more important of which are the following:

Mezzotint, 12.4 x 9.12, by McArdell.
Line engraving, 13.8 x 10.4, by Chevillet.
Mezzotint, 13 x 9.4, by J. Martin Will.
Line engraving, 13.6 x 11.12, by T. Ryder.

General Horatio Gates. Mezzotint, 9 x 6.4, after a portrait by Tomlinson.

"The Hon. John Hancock." Mezzotint, 6.4 x 4, engraver unknown.

"The Hon. John Hancock Esqr. Late Governor of Boston," etc. Mezzotint, 12.8 x 10, by W. Smith after the portrait by Copley.

John Hancock. Mezzotint, 13.14 x 9.14, published 1775.

La Fayette. Engraving, printed in colors, 12.12 x 8.4, by Bance.

Israel Putnam. Mezzotint, 13.12 x 9, published 1775.

"Lady Harriet Ackland on the Hudson River." Aquatint, 15 x 20.8, by Robert Pollard. This print pictures the experience of Lady Ackland, wife of Major Ackland of Burgoyne's forces, who was obliged to remain in an open boat on the Hudson for eight hours during the night, while endeavoring to join her wounded husband, a prisoner of the American forces.

"Charles Lee Esqr., Major General of the Continental Army in America." Mezzotint, 15 x 10.

Henry Laurens. Mezzotint, 22.14 x 15.12, by Valentine Green, after a portrait by Copley. Depicts the one-time President of the American Congress seated in a carved arm-chair; on a near-by table are papers inscribed "Ratification Treaties" and "Confederation."

Thomas Paine. Line engraving, 10.8 x 8.12, by Sharp, after a painting by Romney. On a table are papers inscribed "Rights of Man" and "Common Sense."

"Heads of Illustrious Americans." A portfolio of line engravings, printed on sheets 12.4 x 10, published by Wilkinson of London. Among the Americans depicted are General Washington, Henry Laurens, John Jay, S. Huntingdon, Charles Thompson, J. Dickinson, Silas Deane, General Read, Gouverneur Morris, Major-General Baron Steuben, W. H. Drayton, and Major-General Gates.

GOLDEN AGE OF AMERICAN ENGRAVING I

"TO THE MEMORY OF WASHINGTON"

Stipple and line engraving by Thomas Clark

CHAPTER IV

THE GOLDEN AGE OF AMERICAN ENGRAVING—I

THE name of David McNeely Stauffer is perhaps unknown to most collectors of American prints, save those few who take their avocation with as much seriousness as the average man regards his business. Yet his "American Engravers Upon Copper and Steel," published by the Grolier Club of New York in 1907, is by far the outstanding work upon the subject.

Until the publication of this work, nothing in the way of a comprehensive or definitive study of the work of American engravers existed. Books on the subject had appeared prior to the publication of Mr. Stauffer's, but they were largely collections of notes for future reference—bricks and stones for future builders to use, but not complete structures in themselves. Mr. Stauffer's work is an invaluable book of reference. In its two volumes are compressed the history of some seven hundred engrav-

ers, with nearly complete lists of their works—certainly all that was important.

The writer's first efforts at collecting began some years after the publication of this work, but it was his good fortune to begin in a small Pennsylvania city much loved by Mr. Stauffer—a city the history of which was one of his many hobbies. Consequently, I may say that I grew up, as a collector, under the Stauffer influence, and was advised in my early selections by several gentlemen who were his very good friends.

Mr. Stauffer was a draftsman of no mean ability, as his exquisite copy in line of an early painting, "A South West View of Lancaster in Pennsylvania," bears witness. His interest in early American engravers was not accidental. It was rather the natural outgrowth of his own tastes and inclinations. His work on early American engravers was originally intended for publication by the Library of Congress; but the appearance of the Hubbard catalogue of engravers, published by the Congressional Library, brought about a congressional investigation, and work on the Stauffer volumes was halted. In a letter to his friend Charles Dexter

"A VIEW OF COL. JOHNSON'S ENGAGEMENT WITH THE SAVAGES," WAR OF 1812

Woodcut (engraved in three sections) by Abel Bowen

Allen, dated May 29, 1905, Mr. Stauffer stated that he hoped his work would be published in the autumn of that year. But it was not until 1907 that "American Engravers" was made available, and then in an edition limited to two hundred and fifty-three copies.

In 1917 Mr. Mantle Fielding of Philadelphia, a friend of Mr. Stauffer's, and like him an indefatigable searcher, published a supplementary volume dealing with newly discovered prints. The majority of these latter were by engravers listed in Stauffer's work, but Mr. Fielding also included some new names in the annals of American engraving.

With the gracious consent of the Grolier Club and Mr. Fielding, I have drawn freely from these works in preparing much of the material for this volume, and particularly for the two chapters on "The Golden Age of American Engraving."

Every art has its golden age—an age that marks the height of its achievement. The art of American engraving is by no means decadent in this year of grace 1930; but unless by an amendment to the

Constitution we should prohibit all forms of photo-mechanical engraving, we would have neither the urge nor the ability to produce engravings as they were produced during the first half of the nineteenth century. Engraving in mezzotint, stipple, line, or by the mixed method, is a manual as well as an esthetic art. The same may be said of early lithography, and of that age-old form, the wood-cut. All of these methods involved laborious effort on the part of the engraver; photography had not yet been allied with engraving in any form, and but few mechanical aids, save those devised by the engravers themselves, helped them in preparing their plates.

As has been observed, American history during the first half of the nineteenth century is one continuous record of expansion and development—the record of a nation finding itself. That such rapidity of progress should be reflected in a sort of national self-assertiveness is not at all remarkable. We had won our wars, we had become a power in the world. Our national resources were being tapped. We were, in the language of this day, on the "up and up." And that national pride is reflected in the

BATTLE OF NEW ORLEANS

Line engraving by J. Yeager

BATTLE OF NEW ORLEANS

Engraving in mixed method by Francisco Scaki

thousands of prints which made available, for small sums, graphic evidence of our prowess in battle on land and sea, our natural resources, our scenic wonders, our rivers, our plains, our growing cities, and our political leaders.

The student of early American engraving is at once impressed with the increase in the number of engravers after the beginning of the nineteenth century. And with this increase came a noteworthy advance in technique. Undoubtedly the demand for book and periodical illustrations had much to do with both. Particularly noticeable is the advancement in the art of stipple engraving, so well exemplified in the work of James Barton Longacre, who at the age of twenty-six published a most admirable print of Andrew Jackson after the portrait by Thomas Sully. This plate, together with others of the large portrait plates executed by Longacre, is remarkable not alone for its faithfulness as a portrait but also for the beauty of its technical execution. In 1830 Longacre, together with James Herring, promoted the publication of the "American Portrait Gallery," a series of portraits and biographical sketches of statesmen, mili-

tary and naval heroes, etc. Longacre set so high a standard for this work that he could find no other engravers in America to keep pace with him, and was forced to import European talent to complete his series of plates.

The War of 1812 found a number of engravers to picture America's naval victories and that one outstanding military victory, the Battle of New Orleans. And with the publication of these prints we find the professional publishers establishing themselves. Not infrequently the artist was also the publisher; but with the establishment of definite publishing houses, the business of print-making became an industry, with facilities for distribution and sale not at the command of individual artists.

The landing of Lafayette, the launching of the steam frigate *Fulton*, Perry's victory on Lake Erie, Macdonough's victory on Lake Champlain, and the exploits of those historic vessels the *Constitution* and the *United States* were the inspiration of many engravers. So great became the traffic in engraved views of historic subjects that at least one dealer described himself as a publisher of "National Prints."

John Hill, an English engraver in aquatint, who worked in the United States for several years prior to his death in this country about 1825, produced a number of beautiful scenic plates after paintings by W. G. Wall. His subjects include, among others, Broadway, New York; the Fairmount Waterworks, Philadelphia; the burning of Masonic Hall, Philadelphia; Niagara Falls; and a view of Philadelphia "from the ship house in the Navy Yard looking up the River Delaware." But Hill's claim to fame rests chiefly on his "Hudson River Portfolio," a series of large aquatints published in 1828 by Henry I. Megary of New York and by other print publishers.

Most of the color prints produced in America during the first half of the nineteenth century were aquatints. A very few stipple engravings printed in colors were issued, and these are naturally among the rarest of American prints of this period. Among the prints so issued was the stipple engraving of Simon Snyder, governor of the State of Pennsylvania, engraved by D. Edwin after the portrait by Gilbert Stuart. T. W. Freeman was the publisher. The color print was not issued until 1812, whereas

the first impression, in black and white, was published in 1809. H. S. Tanner of Philadelphia published, in colors, the portrait of Washington, after Peale, engraved by D. Edwin and originally published by J. Savage in 1800; the exact date of the reissue in colors is not definitely known. A mezzotint of Anthony Wayne by George Graham (17.4 x 13.13) was printed in colors by T. B. Freeman; this is an exceedingly rare print.

Prints printed in color are not to be confused with examples such as the aquatint "Matawan, New York," inscribed "Engraved, printed and coloured by J. Hill." This view of a manufacturing village near Fishkill Landing, New York, was hand-colored, presumably by the artist or under his direction, and in this same category fall all the prints of the "Hudson River Portfolio" by Hill. They were aquatints colored by hand, whereas those printed in color have the individual colors rubbed into the plate and the colored print is produced in one impression.

Another great name in the history of American engraving of this period is that of Asher B. Durand, a catalogue of whose engraved work was published

in 1895 by the Grolier Club. The beauty of Durand's work brought him to the notice of Colonel Trumbull, who commissioned Durand, then only twenty-four years old, to engrave a large plate from Trumbull's painting of the "Declaration of Independence." Durand was paid three thousand dollars for the engraving; the task occupied him for more than three years. It is interesting to note, perhaps, that when this plate was finished, there was no printer in America able to print it and a competent one had to be imported from England for the purpose. Durand was instrumental in founding the National Academy of Design; and he was the choice of his brother artists to preside over the deliberations which preceded the formation of that body. Durand's engraved work is done in pure line, and he is considered by many the line-engraver *par excellence* of this period. In 1830 Durand engraved six plates for a proposed publication entitled "The American Landscape," for which William Cullen Bryant wrote the prospectus and descriptive text. Only one number of this publication was issued. The plates were comparatively small, averaging about 4½ x 6 inches. Durand's facility as an en-

graver, however, was such that he could produce plates of great beauty in this size, as well as an immense plate almost thirty inches square—the size of his "Declaration of Independence."

The splendid series of plates entitled "Birds of America," engraved after paintings by John James Audubon, is so commonly considered in the category of American prints that it should perhaps be mentioned here—if only to emphasize the fact—that the entire work, comprising four hundred and thirty-five folio prints, was engraved, printed, and colored abroad, the first ten subjects by W. H. Lizars of Edinburgh, the rest by Robert Havell & Son of London. The plates are largely in aquatint, touched up by line engraving and other methods, and hand-colored. Between one hundred seventy-five and two hundred complete sets were issued, at an original subscription price of $1,000. Most of the separate prints may be purchased to-day at prices ranging from $7.50 to $250 each. The highest-priced subject is the "Great American Cock," which is offered at $350 in one dealer's latest catalogue. This monumental work was issued in eighty instalments between the years 1827 and 1838.

Many of the American engravers of this period, particularly the line-engravers, found employment at some time or other in their career as producers of plates for the printing of bank-notes, state money, and stock certificates. Durand himself was affiliated with a company doing such work. Stauffer states that "American bank-note engraving had become deservedly famous throughout the world by the middle of the nineteenth century." This is undoubtedly true. "But," says the author of "American Graphic Art," "while the exigencies of this work helped to develop craftsmanship, its influence on the whole resulted in smooth dexterity and finesse rather than richness or delicacy."

Toward the middle of the nineteenth century there is quite definite evidence of similarity in the work of engravers then producing prints for the numerous annuals and monthlies such as "Affection's Gift," "The Rose of Sharon," "Godey's Lady's Book," etc., and yet some of the best work of American engravers, from an artistic standpoint, is likewise to be found illustrating the pages of these publications.

The art of the mezzotint seems to have had but

few followers in the period of which we write, until John Sartain came to America in 1830. This artist combined with his facility in the use of the scraper and burin a very decided business instinct. He visualized the advantage of the mezzotint for magazine illustration, and he did much work for the many annuals and other books published between 1835 and 1850. It is said that Sartain had to engrave four plates of a single subject in order to keep pace with the increased demand for publications in which his work appeared. He owned and edited the "American Gallery of Art" and "Sartain's Magazine."

Space does not permit of our dealing with the individual history of the many engravers at work during the golden age of American print-making. Stauffer very wisely confined his list of engravers to those who were actually at work in America prior to 1825. The date 1825 was perhaps arbitrarily selected by him as the year which marked the beginning of the "commercial period"—the time when engraving companies and the employers of engravers began to sign plates, and the identity of the engraver was lost. It is furthermore an indis-

ANDREW JACKSON

Stipple engraving by James Barton Longacre, after a painting by Thomas Sully

putable fact that thousands of prints produced between 1800 and 1850 make no appeal whatever to the general collector. Some of them have artistic merit; but they are of subjects which, having served their purpose, no longer have any significance.

Restrikes of several important historical prints are in circulation, and unfortunately are often offered as genuine old impressions. The writer recently found in a Pennsylvania attic no less than a thousand such prints. All of the impressions were made between 1895 and 1905. The original plates from which they were printed had been for years preserved, heavily coated with wax. They were, so the story goes, sold at auction to a dealer in antiques and prints. This dealer had the plates cleaned and a number of proofs taken from them. It would not be fair to accuse this dealer of questionable methods, for his impressions were frankly sold as restrikes from the original plates. However, the impressions were sold at a time when interest in American prints was confined to a comparatively few collectors. Since then the vogue of American prints has increased by leaps and bounds, and collectors from ocean to ocean are constantly

seeking specimens to place in their portfolios or hang upon their walls.

Such restrikes are often colored and then stained to simulate the appearance of original impressions, and often actually look more like original impressions than the original impressions themselves. The latter do not always bear evidence of age or "wear." A case in point is that of a print of the "Battle of New Orleans," an aquatint engraved by J. W. Steel and published by William H. Morgan of Philadelphia. The writer recently found half a dozen impressions of this subject uncolored and of such pristine freshness as at once to arouse suspicion. Yet each and every impression was printed upon "dove" water-marked paper from the mill of T. Amies of Philadelphia. Inasmuch as this mill ceased operations shortly after 1820, the evidence is fairly conclusive that the prints were contemporary impressions that had been very carefully preserved.

On the other hand, a quite obvious restrike of the "Battle of New Orleans" engraved by J. Yager is in circulation to-day. No less than fifty proofs of this restrike have been noted during the past year,

each impression being clear and sharp—evidence that the plate was not much worn. These restrikes were probably made thirty or more years ago. They were printed on fine "cold-pressed" drawing paper and are, naturally, of the second state of the plate. In the first state the officer standing immediately to the right of the recumbent General Pakenham holds a handkerchief to his face. In the restrike this detail has been reëngraved, and the officer points upward with a forefinger—a gesture intending, perhaps, to convey to his brother officers that the soul of the mortally wounded general had taken flight.

It is always advisable when purchasing a rare or unusual print to confine one's dealings to shops of known integrity. This is particularly advisable when the purchase involves a sizable investment.

The collector, however, may take some satisfaction in the knowledge that the majority are today specializing on the lithographs of Currier & Ives and their contemporaries. This leaves a wide-open field for the acquisition of mezzotint, line engravings, and aquatints of an earlier date and of much more historic significance. And, of course, by

reason of the fact that the demand is limited, prices will generally be below par.

The auction sales of prints such as are conducted by the American Art Association—Anderson Galleries, Inc., and others, offer the collector splendid opportunities for the purchase of rare American prints. All of the important sales are catalogued—that is, catalogues listing every print are published previous to the sale. These catalogues are, of course, sent to those known to be interested in the items offered. Not infrequently such catalogues are elaborately printed and lavishly illustrated. They are not generally circulated free, but are usually sold for a nominal sum. Most auction galleries are quite willing to put collectors' names on their mailing lists, and to send notices of forthcoming sales.

GOLDEN AGE OF AMERICAN ENGRAVING II

Courtesy of the New York Public Library

"LAUNCH OF THE STEAM FRIGATE FULTON THE FIRST, AT NEW YORK, 29TH OCTR. 1814"

Line engraving by Benjamin Tanner, after a drawing by J. J. Barralet

CHAPTER V

THE GOLDEN AGE OF AMERICAN ENGRAVING—II

In preparing the following list of important prints produced during what we have called "the golden age of American engraving" (1800–1850), no attempt has been made at sketches of the life and work of the individual engravers, as such an attempt would have extended this book considerably beyond its allotted limits; only the names of the engravers are given, each at the head of a list of the more important prints known to be his work or which are attributed to him. Neither has any effort been made to trace the various "states" of each plate; the general collector is usually satisfied with a print from any state, so long as the impression is contemporary and not a restrike. In some cases the inscription on a print is quoted in full, but generally only enough is quoted to make identification readily possible.

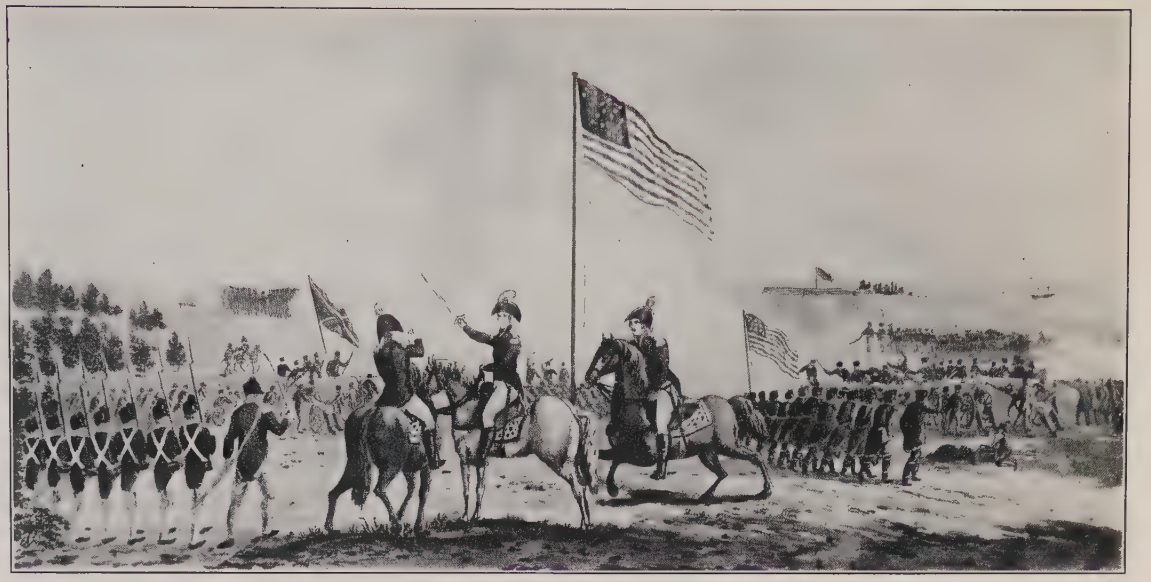
The selection is confined for the most part to important prints picturing important persons, scenes, and events. Of course opinions will differ as to what is really important; and certainly, if space had permitted, at least a hundred additional items might with some justification have been added to the list. But keeping in mind the needs of the general collector rather than of the specialist, it is believed that within the stated limitations the following selection will be found fairly inclusive.

JAMES AKIN

"Lord" Timothy Dexter. Line engraving, 4.13 x 4. Inscribed: "The Most Noble Lord Timothy Dexter." Pictures the eccentric merchant of Newburyport, Massachusetts, who styled himself "Lord" and published "A Pickle for the Knowing Ones."

Thomas Jefferson. Stipple, oval 5.6 x 4.4. Inscribed: "Thomas Jefferson Esqr Vice President of the United States," etc.

Akin also published a number of caricatures aimed at the Quakers. Among these are "The Holy Alliance," showing a four-horse mail-coach halted by Quakers for carrying mail on the Sabbath. Another is entitled "An Unexpected Meeting of Old Friends."



BATTLE OF NEW ORLEANS

Aquatint engraving by J. W. Steel, after a drawing by S. Seymour

ALEXANDER ANDERSON

Alexander Hamilton. Stipple, 12.5 x 9.5. Inscribed: "General Hamilton."

HUGH ANDERSON

Militia Muster. Aquatint, 11.5 x 15.15. A caricature inscribed: "A Militia Muster."

ANNIN & SMITH

William Eustis. Line engraving, 10.2 x 6.10. Inscribed: "His Excellency William Eustis Governor of Massachusetts."

Marquis de Lafayette. Stipple engraving, 7.4 x 5.4. Inscribed: "From the admired Print by Leroux," etc.

JOHN BAKER

Battle of Bunker Hill. Etching, 11.1 x 17.2. Inscribed: "Designed, Drawn, & Engraved by J. Baker. Battle of Bunker's Hill. (June 17, 1775.) To the Enlightened and Patriotic Citizens of the United States this Plate is Respectfully Inscribed by their Obedient Servant."

Battle of Lexington. Etching, 10.8 x 16.8. Inscribed: "Designed, Drawn, & Engraved by J. Baker. Battle of Lexington. April 19, 1775. To the Enlightened and Patriotic Citizens of the United States this Plate is Respectfully Inscribed by their Obedient Servant."

Washington Crossing the Delaware. Etching, 13.9 x 12.9. Inscribed: "Washington (Crossing the Delaware!) Published by Humphrey Phelps 336 Bowery & 157 Broadway N. York. Augst 1st 1833."

Washington Crossing the Delaware. Etching, 16 x 12.9. Inscribed: "(Copyright by H. Phelps New York) Washington crossing the Delaware."

J. J. BARRALET

George Washington. Stipple, 24 x 18.6. A shrouded figure of Washington rising from the tomb, supported by Time and Fame. Inscribed: "Sacred to the Memory of Washington," etc. "Published by Simon Chaudron and John J. Barralet, Jany 1802."

Naval Murder. Aquatint, 11.12 x 19. Inscribed: "John Pierce who was Murdered by a Shot from . . . a British Ship . . . within a quarter of a mile of Sandy Hook," etc.

W. J. BENNETT

Baltimore, Maryland. Aquatint, 16.8 x 24.2. Inscribed: "Baltimore from Federal Hill, published by H. I. Megarey of New York."

Boston, Massachusetts. Aquatint, 16.2 x 24.4. Inscribed: "Boston From the Ship House, west end of the Navy Yard, published by H. I. Megary New York."

Broadway, New York. Aquatint, 9.5 x 13.6. Inscribed: "Broad Way from the Bowling Green."

Buffalo, New York. Aquatint, large folio. Inscribed: "Buffalo from Lake Erie," etc.

Croton Aqueduct. No less than seven prints showing various views of the Croton Aqueduct were engraved in aquatint by Bennett. These include "A view of the bridge from road way," "The aqueduct at Mill River," "The aqueduct at Sing Sing," "View above Croton Dam," etc. They range in size from 4.12 x 10 to 7.2 x 10.5.

Hay Sloops on North River. Aquatint, 5 x 7.10. Engraved for the "New York Mirror."

New York Quarantine. Aquatint, 15.3 x 22.3. Inscribed: "View of the New York Quarantine Station, Staten Island," etc.

New York Fire of 1835. Two aquatints each measuring 16.4 x 23.10. One inscribed: "View of the Great Fire in New York . . . as seen from the top of the Bank of America," etc.; the other "as seen from Exchange Place."

Richmond, Virginia. Aquatint, 17.11 x 25.7. Inscribed: "Richmond From the hill above the waterworks."

South Street, New York. Aquatint, 9.7 x 13.9. Inscribed: "South St. from Maiden Lane," etc.

U. S. Sloop *Archipelago*. Aquatint, 5 x 8.11. Engraved for the "New York Mirror."

U. S. Frigate *Hudson*, and U. S. Brig *Porpoise*. These two prints, approximately 4.14 x 7.14, were engraved for the "New York Mirror."

U. S. Ship *Pennsylvania.* Aquatint, 26.14 x 18. View of two ships in a stormy sea, published 1839.

Washington, D. C. Aquatint, 17.15 x 24.7. Inscribed: "City of Washington From beyond the Navy Yard," etc.

West Point, New York. Aquatint, 15.9 x 22.7. Inscribed: "West Point from above Washington Valley Looking down the River."

Baltimore. Aquatint, 16.4 x 24.4. Inscribed: "Baltimore Taken Near Whetstone Point."

Boston. Aquatint, 16.2 x 24.12. Inscribed: "Boston From City Point near Sea Street."

Charleston. Aquatint, 15.10 x 24.10. Inscribed: "City of Charleston S Carolina Looking across Cooper's River."

Detroit. Aquatint, 15.7 x 24.8. Inscribed: "City of Detroit, Michigan. Taken from the Canada shore," etc.

The Ship *Milwaukie.* Aquatint, 14.4 x 16.8. Inscribed "The Milwaukie, Bound up Lake Erie passing the Light House at Buffalo."

Mobile. Aquatint, 17 x 25.8. Inscribed: "Mobile Taken from the Marsh opposite the City near Pinto's residence."

New Orleans. Aquatint, 16.12 x 25.8.

New York Bay. Aquatint, 15.12 x 22.4. Inscribed: "A Brisk Gale, Bay Of New York."

Niagara Falls. Bennett engraved two aquatints of this subject, one measuring 16 x 23.4, the other 16 x 20.10. The

first shows the Falls "from Table Rock"; the other is a "View of the American Fall."

Troy. Aquatint, 15.9 x 25.5. Inscribed: "Troy. Taken from the West bank of the Hudson," etc.

West Point. Aquatint, 15.12 x 22.5. Inscribed: "Painted and Engraved by W. J. Bennett. West Point, From Phillipstown. To Colonel S. Thayer Superintendent of the U. S. Military Academy, West Point, this Print is respectfully inscribed by his obedient Servant. W. J. Bennett." Published by Parker & Clover, 180 Fulton street, New York. (Copyright 1831).

WILLIAM BIRCH

Philadelphia Views. The following, all etchings or line engravings, were engraved and published by William Birch & Son. Others, not listed, may exist. Those here given are the most important:

Arch Street Ferry. 8.10 x 11.6.
Bank of Pennsylvania. 8.6 x 11.1.
Bank of the United States. 8.9 x 11.14.
Swedes' Church. 9.3 x 11.10
Christ's Church. 8.5 x 11.2.
Congress Hall and New Theatre. 8.9 x 11.14.
State House. 8.3 x 10.14.
State House, back view. 8.8 x 11.2.
President's House. 8.8 x 11.
City and Port of Philadelphia. 9.2 x 11.7.

The above and other Philadelphia views by Birch were published in 1806 and republished by Desilver in 1841. Birch also published a series of views of country seats of the United States. These measure about 4 x 6 inches and, while interesting, are not considered important.

ABEL BOWEN

U. S. Frigate *Constitution*. Line engraving, 16.12 x 21.3. Inscribed: "U. S. Frigate Constitution, of 44 guns."

JOHN BOWER

Battle of Fort McHenry. Aquatint, 11 x 17.2. Inscribed: "A View of the Bombardment of Fort McHenry, near Baltimore, by the British fleet," etc.

J. W. B.

Battle of Antossee, Alabama. Line engraving, 7.7 x 11.1. Inscribed: "The Georgia Militia under Gen. Floyd, attacking the Creek Indians at Antossee—Novr 29th, 1813," signed only with the initials of the engraver.

WILLIAM CHARLES

The work of this engraver consists chiefly of caricatures, and is listed in the chapter on that subject.

M. I. DANFORTH

Washington Irving. Line engraving, 7.15 x 5.14. Inscribed: "Washington Irving Esqre," etc.

Andrew Jackson. Line engraving, 10.5 x 8.1. Inscribed: "The Last Likeness Taken of Andrew Jackson," etc.

Marquis De Lafayette. Line engraving, 9.14 x 7.15. Inscribed: "Lafayette From the Original Painting executed in New York Sept 1824."

Marquis De Lafayette. Line engraving, 21.5 x 14.5. Inscribed: "La Fayette published by S. G. Goodrich and E. Hopkins 1825."

A. DOOLITTLE

Naval Heroes of 1812. Line engraving, 8.14 x 14.9. Inscribed: "Splendid Victories gained by the United States Frigates over the British since the commencement of the present War," etc.

ASHER B. DURAND

John Quincy Adams. Line engraving, 20.4 x 13.12, after the portrait by Sully. Inscribed: "John Quincy Adams, President of the United States."

Elias Boudinot. Line engraving, 12.6 x 9.12, published by E. Huntington, Hartford, 1825.

Cadwallader D. Colden. Line engraving, 7.6 x 5.14. Inscribed: Mayor of the City of New York, from the Original Picture in the possession of the Corporation."

Andrew Jackson. Line engraving, 20.10 x 14.14. Inscribed: "General Andrew Jackson."

Declaration of Independence. Line engraving, 29.11 x 30.4. Inscribed: "Painted by John Trumbull—Copy Right secured according to the Act of Congress Decr 20th 1820. Engraved by A. B. Durand. The Declaration of Independence of the United States of America. July 4th 1776."

JOHN ECKSTEIN

George Washington. Stipple, 23.4 x 18.13. Inscribed: "First in War, First in Peace and First in the Hearts of His Country . . . To the Honorable the Society of the Cincinnati," etc.

DAVID EDWIN

John Adams. Stipple, 11.5 x 9.4. Inscribed: "John Adams President of the United States of America."

Christopher Columbus. Stipple, 22.15 x 14.12. Inscribed: "The Landing of Christopher Columbus On the morning of October 12th 1492," etc.

Thomas Jefferson. Stipple, 11.5 x 9.1. Inscribed: "Thomas Jefferson Esqr Vice-President of the United States." This print was later republished when Jefferson was President, and the word "Vice" was then erased from the plate.

Thomas Jefferson. Stipple, 19.12 x 13.1. Inscribed in the second state of the plate "Jefferson." The first state carried only the name of the engraver and that of the publisher, "G. Hembold Junr Philada 1801."

SHERBURNE, NANTUCKET

Line engraving by Benjamin Tanner

TRADE CARD OF W. H. MORGAN & SON, PHILADELPHIA

From the original drawing

Thomas McKean. Stipple, 11.15 x 8.7. Inscribed: "Thomas McKean Governor of the Commonwealth of Pennsylvania. Vice President of the State Society of Cincinnati," etc.

James Madison. Stipple, 9.14 x 8.6. Inscribed: "James Madison President of the United States of America. . . Baltimore published Jany 1809 by C. Boyle."

James Madison. Stipple, 20.2 x 10.14. Full-length, standing, inscribed: "James Madison President of the United States. Published by W. H. Morgan Philada."

Mrs. Madison. Stipple, 9.10 x 7.3. Half-length portrait, seated. Inscribed: "G. Stuart Pinxt—D. Edwin sculpt—Mrs. Madison."

Simon Snyder. Stipple, 8.9 x 7.5, after a portrait by Sully. Inscribed: "Simon Snyder Governor of the State of Pennsylvania."

George Washington. Edwin executed three large portrait plates of Washington as follows:

Stipple engraving, 11.4 x 9, after a painting by Rembrandt Peale. This is a bust portrait.

Stipple engraving, 20.15 x 14.12, after a painting by Peale showing Washington, full length, in a loose robe seated upon clouds with a view of Mount Vernon below. Inscribed: "Apotheosis of Washington."

Stipple engraving, 11.2 x 8.10, after a painting by Bartoli. Shows Washington in uniform, three-quarter length, seated, with Order of the Cincinnati on left lapel.

Peter Francisco's Gallant Action. Stipple, 20.2 x 26.3. Inscribed: "This representation of Peter Franciscos gallant action with nine of Tarletons cavalry in sight of a troop of four hundred men Took place in Amelia County Virginia 1781," etc.

JOHN G. EXILIOUS

Pennsylvania Hospital. Line engraving, 11.7 x 18.1. Inscribed: "South East View of the Pennsylvania Hospital."

ROBERT FIELD

Alexander Hamilton. Stipple, 10.10 x 8.11. Published by Robert Field, Boston, 1806.

GILBERT FOX

Chestnut Street Theater. Etching, 7.14 x 10.13. Inscribed: "Destroy'd by Fire in 1820. The late Theatre in Chestnut Street Philadelphia."

THOMAS GIMBREDE

John Adams. Stipple, 9.4 x 8.1. Inscribed: "John Adams Second President of the United States (at the age of Ninety.)"

John Quincy Adams. Stipple, 15.14 x 11.14. Inscribed: "John Q. Adams President of the United States. Respectfully Dedicated by the Author to Col: S. Thayer, Suprdt U. S. Mility Academy."

Andrew Jackson. Stipple, 9.1 x 7.8. Inscribed: "Major Genl Andrew Jackson Of the United States Army."

Commodore Thomas Macdonough. Stipple, 12 x 8.13. Inscribed: "Com. Thomas Macdonough Of the United States Navy."

James Monroe. Stipple, 9.4 x 7.10. Inscribed: "James Monroe President of the United States." (Copyright 1817.)

Oliver H. Perry. Stipple, 12.2 x 8.7. Inscribed: "Comre Oliver H. Perry of the U. S. Navy."

Winfield Scott. Stipple, 13.12 x 10.15. Inscribed: "Major General Winfield Scott of the United States Army."

Washington, Adams, Jefferson, and Madison. Stipple, 8.7 x 10.6. Group of four oval portraits. Published 1812.

Constitution and *Guerrière*. Stipple, 6.2 x 9.9. Inscribed: "The U. S. frigate Constitution, Commanded by Isaac Hull Esqr Captured his B. M. frigate, Guerriere Capt Dacres On the 19th of August 1812. Desd Engd & Pubd by T. Gimbrede, 19th Sept N. Y."

CHRISTIAN GOBRECHT

George Washington. Stipple, 7.8 x 6.5.

GOODMAN AND PIGGOT

James Monroe. Stipple, 19.10 x 13.2. Inscribed: "James Monroe L.L.D. President of the United States. Published December 15th 1817 by W. H. Morgan." Shows Monroe, full-length, seated to left facing front; a view of the Capitol is seen through a door.

George Washington. Stipple, 19.14 x 13. Inscribed: "General Washington President of the United States." Published by W H. Morgan.

GEORGE GRAHAM

John Adams. Mezzotint, 17.5 x 13. Inscribed: "John Adams President of the United States of America. Hail! Noble Chief! Protector of the cause of purest Freedom Founded on the Laws."

Samuel Adams. Mezzotint, 12.12 x 10.15. Inscribed: "Samuel Adams, Esqr L.L.D. & A.A.S. Governor and Commander in Chief in and over the Commonwealth of Massachusetts."

Alexander Hamilton. Mezzotint, 20.2 x 13.8. Attributed to Graham but not signed by him.

Isaac Hull. Mezzotint, 14.15 x 13.12. Inscribed: "Portrait of Isaac Hull of the United States Navy," etc. There are four lines of title and dedication under this print, which shows a view of the battle between the *Constitution* and *Guerrière* under the portrait of Hull.

Robert R. Livingston. Mezzotint, 15.14 x 12.2. Inscribed: "Robert R. Livingston Esq."

E. G. GRIDLEY

George Washington. Mixed method, 13.12 x 8.14. Inscribed: "Sacred to the Memory of the truly Illustrious George Washington," etc.

Thomas Jefferson. Stipple, 11.3 x 9. Inscribed: "Thomas Jefferson Esq."

W. HAMLIN

George Washington. Mezzotint, 17.11 x 13.14. Inscribed: "Genl George Washington." Shows Washington nearly full-length. Published July, 1800, by William Hamlin of Providence, Rhode Island.

George Washington. Mezzotint, 7.4 x 5.9. Inscribed: "Genl George Washington." Shows Washington nearly full-length in uniform seated at a table.

S. HARRIS

America. Line engraving, 11.13 x 8.15. Inscribed: "Emblem of the United States of America. Peace with all Nations; Partiality to none." Published September 7, 1804, by John Coles, Sr., Boston.

JOHN HILL

Broadway, New York. Aquatint, 17.11 x 27. Inscribed: "Broadway, New York. 1836." Later states of the plate have the date erased and additional lettering.

De Kalb Monument. Aquatint, 10.10 x 15.14. Inscribed: "The Monument to De Kalb, who fell fighting bravely in defence of the rights of man on the plains of Camden," etc. "Published Septr 1st 1827."

Erie Canal Series. Stauffer lists four prints of the Erie Canal made from plates engraved by Hill, but no evidence regarding their publication is available.

Sporting Prints. The following aquatints were published by Hill and engraved from paintings by T. Gooch. Their average size is 14.2 x 17.6.

The Hunter. Oval, showing horse in landscape to left.

The Menage Horse. Oval, picturing horse to right with one man leading and another following.

The Racer. Oval, showing blanketed horse with rider to left.

The Stallion. Oval, showing horse standing to right in landscape.

Horse-Training. 11.10 x 18.7. Very few proofs of this print exist, and it was perhaps never issued for publication. It pictures a stable-yard, with two horses hitched in a breaking-machine.

Hudson River Portfolio. Most of the prints in this magnificent series of large aquatint views of scenery along the Hudson River were engraved by J. Hill. Most of the paintings were made by W. G. Wall, and the publishers were

G. Catlin, Henry I. Megary, W. B. Gilley, John Mill, and others. The average size of the plates is about 14 x 21. Those by Hill are as follows:

Little Falls at Luzerne
Junction of the Sacondaga and Hudson Rivers
Rapids above Hadley's Falls
Hadley's Falls
Glens Falls
View near Sandy Hill
Baker's Falls
Fort Edward
View near Fort Miller
The Hudson
Newburgh
View near Hudson
View from Fishkill looking to West Point
West Point
View near Fishkill
Palisades
New York, from Governor's Island
View near Fort Montgomery
New York, from Brooklyn

Matawan, New York. Aquatint, 16.13 x 23. Inscribed: "Manufacturing Village. Near Fishkill Landing N. York."

Burning of Masonic Hall, Philadelphia. Aquatint, 19 x 17.4 Inscribed: "The Conflagration of the Masonic Hall,

Chestnut Street, Philadelphia which occurred on the Night of the 9th of March, 1819."

New Orleans Orphan Asylum. Aquatint, 8.9 x 11.13. Inscribed: "Asylum for Destitute Orphan Boys."

Niagara Falls. Two prints averaging 20 x 17 inches, both aquatint plates by Hill from paintings by H. J. Bennett. Inscribed as follows:

No. 1—"Part of the American Falls from the foot of the Stair Case."

No. 2—"Part of the British Fall, taken from under the Table Rock."

Philadelphia. Aquatint, 15.15 x 23.4. Inscribed: "Philadelphia From Fair Mount, looking down the River Schuylkill."

Philadelphia. Aquatint, 16 x 23.5. Inscribed: "Philadelphia From the Ship House in the Navy Yard looking up the River Delaware."

West Point Academy. Aquatint, 11.14 x 18.7. Inscribed: "To the Cadets of the West Point Military Academy, this print is respectfully dedicated," etc.

De Witt Clinton Memorial. Aquatint, 10.7 x 8.12. Inscribed: "In Honour of De Witt Clinton, late Governor of the State of New York, . . . This Monumental Engraving is most respectfully Dedicated," etc.

New York City Hall. Aquatint, 16.14 x 27.11. Inscribed: "City Hall. To the . . . Mayor of the City of New York. This Plate is Respectfully Inscribed," etc.

CAPTURE OF THE "MACEDONIAN" BY THE "UNITED STATES"

Aquatint engraving by Samuel Seymour, after the drawing by J. J. Barralet

THE "CONSTITUTION" AND "GUERRIÈRE"

Stipple engraving by Cornelius Tiebout, after the painting by T. Birch

Sperm Whale. Aquatint, 16.4 x 23.15. Inscribed: "Painted by T. Birch of Philada from a Sketch by C. B. Hulsart. Engraved Printed & Coloured by J. Hill. A Shoal Of Sperm Whale off the Island of Hawaii in which the ships *Enterprise*, *Wm. Roach*, *Pocahontas & Hoqua* were engaged, 16th Decr 1833." Published by Cornelius B. Hulsart 82 Nassau St N. York (Copyright 1838).

The series of aquatints made by Hill for the "Landscape Album" (Philadelphia, 1820) is dealt with in Chapter VIII of this volume.

F. KEARNY

John Quincy Adams. Stipple, 10.2 x 8.11. Inscribed: "John Quincy Adams . . . from a portrait by King; from Delaplaine's, National Gallery. Published by B. O. Tyler. Washington City."

Andrew Jackson. Stipple, 10 x 6.15. Full-length portrait showing Jackson standing, holding the Constitution in right hand. Inscribed: "Engd from an original drawing by F. Kearny. Andrew Jackson. President of the United States. March 1st 1829."

Marquis De Lafayette. Line engraving, 18.11 x 14.11. Full-length in uniform, standing. Inscribed: "La Fayette in 1781. Engraved by F. Kearny Philadelphia 1824," etc.

Bank of United States. Line engraving, 5.10 x 13.8. Front elevation after a design by Strickland. Inscribed: "Bank of the United States Philadelphia."

Capture of the *Frolic* by the *Wasp*. Aquatint, 11.14 x 17. Inscribed: "Drawn & Engraved by F. Kearny from a Sketch by Lieut. Claxton of the Wasp. The Capture of H. B. M. Sloop of War Frolic, Capn Wynyates, by the U. S. Sloop of War Wasp, Capn Jab Jones, on the 18th of Octr. Pubd by C. P. Fessenden No. 7 S. Seventh St Philada."

THOMAS KELLY

Joseph Warren. Stipple, 6.11 x 4.4. Inscribed: "Genl Warren taking leave of his wife and child on the eve of the battle of Bunker Hill," etc. Engraved for the "Columbian Magazine."

George Washington. Line engraving after one of the Gilbert Stuart portraits, 23.6 x 15.15. Inscribed: "Washington." This print exists in three states. The first was copyright, 1836, by L. P. Clover and printed by A. King. The second was published by the Franklin Print Company of Boston, and the printer's name changed to R. Neale. The third state has the line "Scene Dorchester Heights, etc.," and the printer's name is changed to M. V. Coles.

Washington at Trenton, 1789. Line engraving, 5 x 7.4. Inscribed: "Engraved by T. Kelley. Washington's reception on the Bridge at Trenton in 1789 on his way to be Inaugurated 1st Prest of the U. S."

J. KENNEDY

George Washington. Mezzotint, 16 x 13.10. Inscribed: "Genl George Washington. This Print is respectfully Dedi-

cated to the Citizens of the United States by T. W. Freeman. Engraved from the Original Picture Painted by Gilbert Stewart Esqr, Now in the Possession of Paul Beck Esqr. Printed & Published by T. W. Freeman, Philadelphia 1st Septr 1813."

WILLIAM KNEASS

Bombardment of Fort McHenry. Line engraving, 4.2 x 8.

Constitution and *Guerrière*. Line engraving, 9.13 x 14. Inscribed: "Engagement took place Augt 19. 1812—at 6 O'Clock P.M. Design'd Engrav'd & Publish'd by W. Strickland & W. Kneass Philada 21t Sept. 1812. Signal Naval Victory. Achieved by Capt. Hull of the U. S. Frigate Constitution, over H. B. Majesty's Frigate Guerrière Capt. Dacres; which terminated in the total destruction of the Enemy's Ship, after a close Action of 30 Minutes."

Masonic Hall, Philadelphia. Line engraving, 19.2 x 18.8. Inscribed: "Drawn by William Strickland Architect—Engraved by William Kneass. Masonic Hall Philadelphia."

G. S. LANG

Washington Crossing the Delaware. Line engraving, 14.7 x 18.12. Inscribed: "Painted by Sully. Etched by W. Humphreys. Engraved by G. S. Lang. Washington passing the Delaware, evening previous to the Battle of Trenton, Dec. 25th, 1776. Philadelphia. Published by Samuel Augustus Mitchell, May 20th, 1825."

ALEXANDER LAWSON

Perry's Victory on Lake Erie. Line engraving, 18.11 x 26. Inscribed: "Painted by T. Birch. Published by Joseph Delaplaine. Engraved by A. Lawson Printed by B. Rogers. Perry's Victory on Lake Erie." This print exists in two states—the first as above described, and the second published by H. Quig and printed by C. Quig.

United States Capitol, 1814. Line engraving, 4.15 x 7.13. Inscribed: "View of the Capitol of the United States after the Conflagration in 1814."

GEORGE LEHMAN

Penn Treaty Tree. Aquatint, 12.11 x 18.6. Inscribed: "Painted & Engraved by Geo: Lehman. The Great Elm Tree Of Shackamaxon (Now Kensington) Under which William Penn concluded his Treaty with the Indians in 1682 it fell during a storm in 1810," etc.

J. B. LONGACRE

John Quincy Adams. Stipple, 6.14 x 6.1. Inscribed: "John Quincy Adams. President of the United States. Engraved by J. B. Longacre from a Painting by G. Stuart. Published by J. P. Ayres Philada."

William T. Barry. Stipple, 7.1 x 7.2. Inscribed: "Drawn from Life and Engraved by James B. Longacre. William T. Barry, Post Master General."

Charles Carroll. Line engraving, 9.14 x 7.9. Inscribed: "Charles Carroll of Carrollton. Engraved by James B. Longacre from a Painting by Chester Harding."

Nathanael Greene. Stipple, 6.12 x 5.11. Inscribed: "Nathaniel Greene, Major General of the Armies of the United States of America, In the War of the Revolution. Engraved by J. B. Longacre, from a drawing by H. Bounetheau."

Andrew Jackson. Stipple, 14.12 x 11.13. Inscribed: "Painted by Thomas Sully—Engraved by James B. Longacre. Major General Andrew Jackson. Published & Entered according to Act of Congress November 2nd 1820 by Joshua Shaw. Samuel Kennedy & James B. Longacre. of the State of Pennsylvania. Managers & Trustees for the Association of American Artists. Philadelphia."

Philip Syng Physick. Stipple, 7.9 x 7.14. Inscribed: "Philip Syng Physick M.D. Engraved by J. B. Longacre from a sketch by Mr. Sully."

PETER MAVERICK

Henry Clay. Line engraving, 13.13 x 10.13. Inscribed: "Henry Clay. Late Speaker of the United States House of Representatives," etc.

General James Jackson. Line engraving, 11.8 x 8.12. Inscribed: "His Excellency Major General James Jackson."

Richard C. Moore. Line engraving, 13.12 x 11.11. Inscribed: "Painted by Wm Dunlap. Engraved by Peter

Maverick. The Right Reverend Richard Channing Moore D.D. Bishop of the Protestant Episcopal Church in the State of Virginia. New York 1823 Published by Peter Maverick and William Dunlap."

Battle of Lake Erie—I. Line engraving, 4.2 x 7.15. Inscribed: "Engraved by P. Maverick Newark N. J. Battle of Erie. Printed by Saml Maverick, N. Y."

Battle of Lake Erie—II. Line engraving, 4.1 x 8. Inscribed: "P. Maverick sc. Newark N. J. Printed by Saml Maverick New York. Battle of Erie, 2nd View."

Boats on Mohawk River. Line engraving, 3.8 x 7. Inscribed: "Ch. Loss del. P. Maverick sc. Newark. A View of the Boats & manner of navigating on the Mohawk River. Publish'd by I. Riley July 1810."

SAMUEL MAVERICK

Capture of Burgoyne. Line engraving, 6.9 x 8.12. Engraved for "American Military Biography," Philadelphia, 1831.

Erie Canal Celebration. Line engraving, 4.9 x 6.2. Pictures Neptune in a shell-car drawn by sea-horses, with Tritons blowing horns.

Capture of Fort George. Line engraving, 8.6 x 13.14. Inscribed: "Drawn during the Battle by an Officer of Com. Chauncey's Flag Ship Madison. Engd by Saml Maverick, N. Y. Capture of Fort George U. C. May 27th 1813 by

Major General Morgan Lewis & Commodore Chauncey. Published & Sold by Samuel Maverick 35 Liberty St New York."

GEORGE MURRAY

Battle of Lake Erie. Line engraving, 17.10 x 26.2. Inscribed: "Drawn by Sully and Kearny. Engrd by Murray, Draper, Fairman & Co. Philada. This representation of the Battle on Lake Erie, is respectfully inscribed to Commodore Perry, his Officers and gallant Crews; by their humble Servant James Webster. Fought Sept. 10th 1813."

Battle of Lake Erie. Line engraving same size as above with the scene changed, and relettered to read "Second View." Other inscription same as on first view.

J. B. NEAGLE

Independence Hall. Line engraving, 7.15 x 11.5. Inscribed: "C. H. Wells. J. B. Neagle. Independence Hall, Philadelphia Pub. by Wm. Smith, Print Seller 702 South 3rd St Phila."

Other prints by Neagle include a line engraving 5.6 x 7.14 of Baltimore, a line engraving 5.10 x 8.2 of New York, and a line engraving 5.6 x 8.3 of Philadelphia.

BASS OTIS

Playing Draughts. Aquatint, 12.1 x 9.12. Inscribed: "I. Burnet Pinxt. B. Otis Aquat. Playing at Draughts." This is one of the few American prints depicting table games,

and may be ranked with the very rare Currier & Ives lithograph showing a card game. In this print two men are playing at checkers, seated at a table outside a cottage; a woman with a child in her arms looks on.

Old Swedes Church, Wilmington. Aquatint, 8 x 13. This print is reported without letters—that is, without title. In the opinion of Mr. Fielding it probably occurs also with additional inscription other than that observed on the proof examined, which contains only the legend "Engraved by B. Ottis Philada."

J. W. PARADISE

George Washington. Line engraving, 21.4 x 15.12. Inscribed: "Painted by G. C. Stuart. Eng. by J. W. Paradise. Composed & Design'd by Isaac F. Fragg. Engraved by Theo. Durand."

OLIVER PELTON

J. Fenimore Cooper. Line engraving, 6.8 x 5.10. Inscribed: "M. Mirbel Pt. O. Pelton Sc. The Author Of 'The Spy.' Printed by R. Neale. J. Fenimore Cooper. Published by Allen & Ticknor Boston. 1833."

William Henry Harrison. Line engraving, 16.11 x 13.15. Inscribed: "Painted by A. G. Hoit 1840. Engraved by O. Pelton & D. Kimberly. William Henry Harrison, Ninth President of the United States born Feb. 9th 1773. Inaugurated March 4th Died April 4th 1841. Published by

Courtesy of the New York Public Library

VIEW OF WEST POINT

Aquatint engraving by John Hill

Courtesy of the New York Public Library

VIEW ON THE HUDSON

Aquatint engraving by John Hill

Charles A. Wakefield No ** Cornhill, Boston. Printed by Charles Thomas."

George Washington. Line engraving, 20 x 13.1. Inscribed: "Painted by Gilbert Stuart. Published by E. R. Pelton, Office of Eclectic Magazine No 5 Beekman St. N. Y. Engraved by O. Pelton. Washington."

JACOB J. PLOCHER

Upper Ferry Bridge. Line engraving, 14 x 20. Inscribed: "The Upper Ferry Bridge Over the River Schuylkill," etc.

J. F. E. PRUD'HOMME

Philander Chase. Stipple, 8.10 x 7.7. Inscribed: "Painted By James Bogle. 1840. Engraved by J. F. E. Prud'homme. Philr Chase."

De Witt Clinton. Stipple, 16.8 x 13.2. Inscribed: "Chas Ingham Pinxt. E. Prud'homme sculpt. His Exy De Witt Clinton Governor of the State of New York. New York, 1832 Published by Monson Bancroft. 389 Broad-Way."

Escape of Captain Wharton. Line engraving, 10 x 12.14. Inscribed: "J. F. Hoppin del. J. F. E. Prud'homme Sc. T. F. H. 1844. Escape of Captain Wharton from Cooper's 'Spy,' Etched for the subscribers to the American Art Union, for the year 1844."

Prud'homme also engraved the following views, all in line: City Hall, New York (5.2 x 7.12), showing the fireworks display in connection with the Canal Celebration Nov. 4, 1825; Christ Church, New York (6.5 x 4.2); St.

Stephen's Church, New York (6.13 x 4.9); Grace Church, New York (6.7 x 4.6); Trinity Church, New York (6.8 x 4.7).

RALPH RAWDON

Colonel Johnson's Engagement. Line engraving, 7.4 x 11.4. Inscribed: "Engraved by R. Rawdon Col. Johnson's mounted men charging a party of British Artillerists and Indians, at the Battle fought near Moravian Town October 2nd 1813 when the whole of British force commanded by Gen. Proctor surrendered to the Army under Gen. Harrison and his Gallant followers. Published and Sold by Shelton & Kensett Cheshire Con. Decr 6, 1813." The reader is referred to the woodcut by Abel Bowen of this same engagement, mentioned in Chapter I.

Death of Captain Lawrence. Line engraving, 9.15 x 13.12. Inscribed: "Engraved by R. Rawdon. The Death of Capt James Lawrence on board the Chesapeake June 1st 1813. Published & Sold by Shelton & Kensett, Cheshire, Connecticut, June 1st 1814."

ABNER REED

Battle of Lake Champlain. Line engraving, 4 x 8. Inscribed: "Naval Action on Lake Champlain."

Battle of Plattsburg. Line engraving, 4 x 8.

Connecticut Views. Six views in aquatint of various Connecticut scenes. These were published in 1810, and measure about 5.4 x 7.8.

WILLIAM ROLLINSON

Alexander Hamilton. Stipple, 18 x 13.10. Inscribed: "Painted by Archd Robertson 79 Liberty St. Engraved by Wm. Rollinson 27 Pine St. Alexander Hamilton Major General of the Armies of the United States, Secretary of the Treasury &c. &c. New York, Sept 1st 1804. Published at the Columbian Academy of Painting 79 Liberty St. & by William Rollinson, 27 Pine Street."

New York City. Aquatint, 13.8 x 19.8. Inscribed: "Drawn by John Wood. Engd by W. Rollinson. New York from Long Island. Published by J. Wood & W. Rollinson. New York, Feb. 14th 1801."

FRANCISCO SCACKI

Battle of New Orleans. Mixed method, 16 x 23.12. A fearfully crude piece of work, evidently hurriedly done upon receipt of details of the engagement. Inscribed: "A Correct View of the Battle near the City of New Orleans," etc.

SAMUEL SEYMOUR

George Washington. Stipple, 11.4 x 16.10. Inscribed: "S. Seymour Fecit. In Memory of Genl George Washington and his Lady Philada Jan. 1, 1804. Published by J. Savage according to Law."

United States and *Macedonian*. Line engraving, 18 x 25.8. Inscribed: "Painted by T. Birch A.C.S.A. Engraved by S. Seymour. This representation of the U. S. Frigate United States, Stephen Decatur Esqr Commander, cap-

turing His Britannic Majesty's Frigate Macedonian, John S. Carden Esqr Commander. Is respectfully inscribed to Capt. Stephen Decatur, his Officers and Gallant Crew by their devoted humble servant James Webster Philada Published May 1815 by James Webster."

Pennsylvania Hospital. Line engraving, 9.14 x 16.12. Inscribed: "South Front of the Pennsylvania Hospital. Wm. Strickland F. S. A. delt. Saml Seymour A. A. sculpt. This Building by the bounty of Government and of many private Persons was piously founded for the Relief of the Sick and Miserable, Anno 1755."

Mount Vernon, Virginia. Etching, 16 x 11.7. Inscribed: "Drawn by W. Birch. Engraved by S. Seymour. Mount Vernon, the seat of the late Genl G. Washington. Philadelphia, Published March 15, 1804."

New York City. Line engraving, 10.10 x 23.12. Inscribed: "Painted by William Birch. Engraved by Samuel Seymour. The City of New York in the State of New York, North America. Published Jany 1, 1803 by W. Birch, Springland near Bristol, Pennsylvania." A second state of this plate has the name of William H. Morgan, 100 Arch Street, added.

Constitution and *Guerrière.* Line engraving, 11.15 x 16.9. Inscribed: "S. Seymour delin sculp. Brilliant Naval Victory, With the U. States Frigate Constitution of 44 Guns, Capn Hull, & the English Frigate Guerrière of 38 Guns, Capn D'acres, in which action Capn Hull lost 7 men

LITHOGRAPH BY BASS OTIS

From the "Analectic Magazine," July, 1819

Courtesy of the Metropolitan Museum of Art

FULTON'S FIRST STEAMBOAT, THE "CLERMONT"

Lithograph by C. B. J. F. de Saint-Ménin

killed, & 7 wounded, & his B. Ms Ship was sunk; besides her loss of 15 men killed, 62 wounded, & 24 missing; August 20, 1812. After closing, the action was 30 minus. Philadelphia Published by J. Pierie & F. Kearney 1812."

Frolic and *Wasp*. Aquatint, 11.15 x 17.1. Inscribed: "J. J. Barralett del. Philad. Publish'd by W. H. Morgan 114 Chestnut Street. S. Seymour sculp. Capture of H. B. M. Sloop of War Frolic 22 Guns Capt. Whinyates By the U. S. Sloop of War Wasp 18 Guns, Capt. Jones, After an action of forty-five Minutes. On board the Wasp 5 Killed. 5 wounded. On board the Frolic 30 Killed. 40 or 50 Wounded."

United States and *Macedonian*. Aquatint, 11.6 x 16.14. Inscribed: "J. J. Barralett del. Philad. Publish'd by W. H. Morgan 114 Chestnut Street. S. Seymour sc. Capture of H. B. M. Frigate Macedonian 38 Guns Capt. Carden By the Frigate United States 44 Guns Commodore Decatur. After a close action of Seventeen Minutes. On board the United States 5 Killed. 7 Wounded. On board the Macedonian 36 Killed. 68 Wounded."

Philadelphia. Line engraving, 18.14 x 24.2. Inscribed: "Philadelphia in The State of Pennsylvania North America." Published 1801 by William Birch.

GEORGE G. SMITH

Bainbridge's Squadron. Aquatint, 3.7 x 7.10. Inscribed: "J. B. Fanning Des. G. G. Smith Sc. Engraved for the Naval Monument United States Squadron under Com.

Bainbridge returning triumphant from the Mediterranean in 1815. Entered According to Act of Congress Nov. 25 1815 by A. Bowen, Boston."

JOHN R. SMITH

Elbridge Gerry. Stipple, 13.14 x 9.14. Inscribed: "His Excellency Elbridge Gerry L.L.D. Governour Of Massachusetts Boston, Engraved by J. R. Smith, & Published, July 4th 1811."

Benjamin Lincoln. Mezzotint, 17.10 x 13.13. Inscribed: "Engraved by J. R. Smith, Major General Benjamin Lincoln, Of the Revolutionary Army of the United States, President of the Cincinnati of the State of Massachusetts, &c., &c. From an original Picture painted by Coll. H. Sargent, in the possession of the Massatts Hist. Socy to whom this plate is respectfully dedicated by their Obliged humble Servt I. R. Smith Boston. Published According to Act of Congress Jany 23d 1811."

Mount Carbon, Pennsylvania. Aquatint, 11.7 x 17.13. Inscribed: "J. R. Smith Junr Del. J. R. Smith, Senr Sculpt. View of Mount Carbon Taken from Second Mountain & respectfully dedicated to the enterprising citizens of the Coal Regions by J. R. Smith. Drawing Academy Philada."

Troy, New York, from Mount Ida. Aquatint, 14.1 x 21.1. Inscribed: "Painted by W. G. Wall. Engraved by J. R. Smith. Finished by J. Hill. Troy from Mount Ida. No. 12 of the Hudson River Port Folio."

Timothy Dexter Mansion. Aquatint, 24.12 x 11. Inscribed: "A View of the Mansion of the late Lord Timothy, in High St. Newburyport 1810."

Catskill Mountain House. Aquatint, 16.4 x 13.3. Inscribed: "Catskill Mountain-House. A celebrated Summer Hotel," etc.

Constitution and *Guerrière.* A series of three aquatint plates, average size 8 x 12.2, inscribed as follows:

"Plate 1st. Painted by Michael Cornée under Directions from Commodore Hull & Capt Morris. Preparing for an Engagement. The Constitution clearing for Action & bearing down La Guerrière Laying too. Novr 1 1812."

"Plate 2d. Painted by Michael Cornée under Directions from Commodore Hull & Capt Morris. Close engagement. The Constitution in 15 Minutes fire carries away La Guerrièrs Mizen Mast. Novd 1st 1812."

"Plate 3d. Painted by Michael Cornée under Directions from Commodore Hull & Capt Morris. Surrender. The Constitution in 15 Minutes more firing totaly dismasts La Guerrièr who fires her lee Gun. Novr 1st 1812."

W. D. SMITH

Park Row, New York. Line engraving, 6.6 x 9.2. Inscribed: "Drawn by C. Burton. Engraved by Wm. D.

Smith. Street Views No. 1 Park Row. Drawn and Engraved for the New York Mirror 1830."

Bay of New York. Line engraving, 6.3 x 9.2. Inscribed: "C. Burton del. Wm. D. Smith Sc. View of the Bay and Harbour of New York from the Battery."

J. W. STEEL

Battle of New Orleans. Aquatint, 11 x 16.9. Inscribed: "Drawn by S. Seymour. Engraved by J. W. Steel. Battle of New Orleans and Defeat of the British under the Command of Sir Edward Packenham by Genl Andrew Jackson 8th Jany 1815. Published by Wm. H. Morgan, No. 114 Chesnut St. Philadelphia."

WILLIAM STRICKLAND

Stephen Decatur. Aquatint, 5.14 x 7.8. Inscribed: "Designed & Aquatinted by Strickland, Commodore Decatur Destroyed the Frigate Philadelphia, 1804. Captured & brought in the British Frigate Macedonian, 1812. Philadelphia. Published by John Kneass, copper-plate printer."

Isaac Hull. Aquatint, 6.6 x 6.7. Inscribed: "Aquatinted by W. Strickland. Captain I. Hull Eluded the British Fleet July 1812 Captured the Guerrière Aug 1812. Published by John Kneass Phila."

Andrew Jackson. Aquatint, 7.4 x 6.12. Inscribed: "Aquatinted by W. Strickland, General Jackson Hero of New Orleans."

James Lawrence. Aquatint, 6.4 x 5.6. Inscribed: "Aquatinted by W. Strickland, Captn Lawrence late of the United States Navy."

Bethlehem, Pennsylvania. Aquatint, 12.10 x 19. Inscribed: "T. Birch pinx. Strickland sc. Bethlehem, Pennsylvania."

View on the Susquehanna. Aquatint, 4.6 x 7.6.

Washington Hall, Philadelphia. Aquatint, 10 x 15.11. Inscribed: "Drawn by G. Strickland, Washington Hall, Philadelphia. Dedicated to the Washington Benevolent Society of Pennsylvania by G. Strickland."

Delaware Water Gap. Aquatint, 12.10 x 19. Inscribed: "T. Birch pinx. Strickland sc. View of the Water Gap and Columbia Glass Works, River Delaware."

BENJAMIN TANNER

John Carroll. Stipple, 19.6 x 15.10. Inscribed: "The Most Reverend John Carroll D.D. First Archbishop of Baltimore," etc.

Benjamin Franklin. Stipple, 6.12 x 6. Inscribed: "Benjamin Franklin. Born at Boston January 17th 1706. Died at Philadelphia April 17th 1790," etc.

America Guided by Wisdom. Line engraving, 15.3 x 22.1. An allegorical print featuring an equestrian figure of Washington with Minerva, Ceres, and Mercury. Inscribed: "Drawn By John J. Barralett. Engraved By Tan-

ner, Vallance, Kearny & Co. America Guided By Wisdom: An Allegorical representation of the United States, denoting their Independence and prosperity. Published by Tanner, Vallance, Kearny & Co. No. 10 Library St. Philadelphia. Printed by W. B. Acock."

Launch of the *Fulton*. Line engraving, 9.13 x 14.10. Inscribed: "Drawn by J. J. Barralet from a Sketch by Morgan taken on the spot. B. Tanner direxit. Launch of the Steam Frigate Fulton the First at New York, 29th Octr 1814. 150 feet long and 57 feet wide, will mount 30 long 32 pounders, and 2 100 pounders (Columbiards) Published by Cammeyer & Acock, No. 10 Library Street Philada 1819."

Macdonough's Victory. Line engraving, 17.2 x 24.9. Inscribed: "Painted by H. Reinagle. Engraved by B. Tanner. Macdonough's Victory on Lake Champlain. And Defeat of the British Army at Plattsburg by Genl Macomb, Septr 11th 1814. Published 4th July 1816 by B. Tanner, Engraver, No 74 South Eighth Street, Philadelphia. Printed by Rogers & Esler."

Perry's Victory. Line engraving, 17.4 x 25.8. Inscribed: "Drawn by J. J. Barralet. Engraved by B. Tanner. Perry's Victory on Lake Erie September the 10th 1813. Published 1st January 1815 by B. Tanner, Engraver, No. 74 South Eight Street, Philadelphia."

Sherburne, Nantucket. Line engraving, 4 x 8. Inscribed: "The Town of Sherburne in the Island of Nantucket."

United States and *Macedonian*. Line engraving, 17.4 x 24.6. Inscribed: "Painted by T. Birch. Engraved by B. Tanner. United States and Macedonian," etc.

Constitution and *Guerrière*. Line engraving, 11.3 x 14.15. Inscribed: "Engagement between the U. S. Frigate Constitution Captn Isaac Hull, & the British Frigate Guerrière, Captn James R. Dacres, Thursday 19th August 1812. Published Octr 1st 1812, by B. Tanner, no. 74 South 8th St Philadelphia."

Constitution and *Guerrière*. Line engraving, 10 x 15.1. Inscribed: "J. J. Barralet Delt. B. Tanner Sculpt. Explosion of the British Frigate, Guerrière, James R. Dacres, Esqr Captn and Rescue of the Prisoners, &c. the day after her Capture by the U. S. Frigate Constitution Isaac Hull Esqr Commr Friday 20th August 1812 by B. Tanner No 74 South 8th St Phila."

TANNER, VALLANCE, KEARNY & CO.

Yorktown. This print, measuring 23 x 33, is described as a view of "The British surrendering their arms to General Washington after their defeat at Yorktown," etc.

CORNELIUS TIEBOUT

George Clinton. Stipple, 12.11 x 9.14. Inscribed: "George Clinton Late Governor of New York."

Thomas Jefferson. Stipple, 19.14 x 13. Inscribed: "Thomas Jefferson President of the United States."

Thomas Jefferson. Stipple, 10.15 x 8.12, from the portrait by Peale. Inscribed: "Thomas Jefferson President of

the United States," and several lines of text in two columns. "Philadelphia, Published by M. Carey No. 118 Market St. Feb. 20th 1801."

Loss of the *Albion*. Stipple, 14.14 x 19.10. Inscribed: "Loss of the Packet Ship Albion."

Constitution and *Guerrière*. Stipple, 17.14 x 26.5. Inscribed: "Painted by T. Birch, A.C.S.A. Engraved by C. Tiebout, A.C.S.A. This representation of the U. S. Frigate Constitution, Isaac Hull Esqe Commander, capturing His Britannic Majesty's Frigate Guerrière, James R. Dacres, Commander, Is respectfully inscribed to Capt. Isaac Hull, his officers and Gallant Crew by their devoted humble servant James Webster."

Valley Forge. Stipple, 4.[illegible] x 6.6. This view shows the ruins of the old forge, the mill dam, buildings, etc.

Waterworks, Philadelphia. Stipple, 11.13 x 20.1. Inscribed: "View of the Water Works at Centre Square, Philadelphia."

Alexander Hamilton Memorial. Stipple, 11.4 x 12.14, showing a pedestal and urn with medallion of Hamilton in profile; full-length figure of woman to right; group to left. Inscribed: "In Memory of Genl Alexr Hamilton."

J. VALLANCE

Siege and Defense of Fort Erie. Line engraving, 8.4 x 14.4. Inscribed: "Drawn by D. B. Douglass U. S. Engineer. Engrav'd by J. Vallance. Siege & Defence of Fort Erie."

ASAPH WILLARD

Memorial of Commodore Perry. Line engraving, 16.11 x 23.2. Inscribed: "Entered according to act of Congress by Elizabeth C. Brenton, Feb. 5th. Drawn by E. C. Brenton. Engraved by W. H. Bassett & A. Willard. The American Eagle lamenting the death of Perry. His family at the monument. Religion administering Consolation. Liberty within the Temple of Fame laying his sword upon the altar. The Frigate in which he sailed returning with colours at half mast. In memory of Commodore Oliver H. Perry, who Captured the British Squadron on Lake Erie, Septr 10th 1813."

J. YEAGER

Arch Street Theater, Philadelphia. Line engraving, 6.2 x 8.2.

Battle of New Orleans. Line engraving, 13.4 x 19.8. Inscribed: "West del, J. Yeager Sc. Published and Sold by J. Yeager No. 103 Race St. Philada. Battle of New Orleans and the death of Major General Packenham on 8th of January 1815."

Victualers' Procession. Aquatint, 14.6 x 23.12. Inscribed: "Drawn by J. L. Krimmel. Engraved by J. Yeager. Philadelphia Published and sold by Joseph Yeager No 37 Chester Street. Printed by Charles Woodward Jr. Procession of Victuallers of Philadelphia on March the 15th 1821 conducted under the direction of Mr. William White."

UNSIGNED

A number of unsigned engravings were made during this period, not a few of them being caricatures of purely local significance. However, the following are certainly worthy of inclusion in this chapter:

Capture of Major André. Mezzotint, 12.2 x 9.14. Inscribed: "The Taking of Major André. By the Incorruptible Paulding, Williams and Vanvert. Philada. Published by T. W. Freeman July 4th 1812—Plate 2nd."

Constitution and *Guerrière*. Mezzotint, 15.12 x 23.10. Inscribed: "Freeman excudit. Engraved from Original Drawings furnished by Capt I. Hull. This representation of the engagement between the United States Frigate Constitution, and his Britannic Majesty's Frigate Guerrière; which issued in the Capture and destruction of the Guerrière, on the 19th of August 1812, is respectfully dedicated to the President of the United States, by the publishers, Freeman and Pierie. Published at Philadelphia & Entered according to Act of Congress, the 8th day of March 1813, by Freeman & Pierie of the State of Pennsylvania."

Stephen Decatur Memorial. Stipple, 11.2 x 15.9. Inscribed: "Sacred to the Memory of Com Stephn Decatur Late Of The U S Navy To the Citizens of the United States this Print is most respectfully Inscribed by their humble Servant Joseph How."

Naval Victories. Line engraving, 16.2 x 13.8. Inscribed:

"American Naval Victories. Glorious & Brilliant Victory Obtained By Commodore O. H. Perry Over The British Fleet On Lake Erie Commanded By Capt Barclay. September 10th 1813. Copy Right Secured According to Law. Dont give up the Ship. Lawrence N. York Published by J. Tiebout, No. 238 Water St December 1813. Printed by Riley & Adams 23 Chatham St."

Death of General Pike. Etching, 14.8 x 13.6. Inscribed: "Death of General Pike at L. York."

Truxton's Victory. Line engraving, 8.2 x 11.2. Inscribed: "Engagement between the United States Frigate Constellation of 36 Guns, Commanded by Capt Truxton, and L'Insurgente French Frigate of 40 Guns. Capt Bureaut, Feby 9th 1799. Published and Sold by E. Pember and S. Luzerder, Philadelphia." It is believed that this print was published after the year 1800. It is very rare, only two copies being known.

BEGINNINGS OF AMERICAN LITHOGRAPHY

CHAPTER VI

THE BEGINNINGS OF AMERICAN LITHOGRAPHY

Most authorities agree that the first American lithograph of any importance appeared in the "Analectic Magazine" for July, 1819, and was the work of Bass Otis. But from a rather lengthy article dealing with "the new art of lithography" which appeared in the same magazine, we may gather that experiments had been made previous to the publication of Otis's work. The Otis lithograph is not important except that it may be classed as among the first of all American lithographs. It is not historic in any other sense, and its artistic qualities are not likely to appeal to any collector. It was made on a piece of stone imported from Munich, Bavaria, just eighteen years after the inventor of lithography, Aloys Senefelder, had obtained an exclusive privilege for printing by his

new method. The "Analectic" article further states that a number of experimental attempts had been made on Pennsylvania limestone and white marble. It was not, however, until the Munich stones were imported that satisfactory results in lithography were obtained.

A number of American lithographers seem to have started in business shortly after 1820. Among the most important of these was the firm of Pendleton Brothers of Boston. To this firm belongs the credit of being America's pioneer commercial lithographers. At this writing no others are known to have preceded them, with the possible exception of Barnet & Doolittle, whose name is signed to several lithographic plates that appear in "A Grammar of Botany," published 1822. Their closest competitor of any consequence, Imbert & Company of New York, are not credited with any production prior to 1826.

The work of the early lithographers consisted largely of illustrations for books and periodicals of their day. Only occasionally was an individual print published. But prior to 1830 there was little demand on the part of the public for lithographic

prints, and only a few examples survive. Whatever demand for prints did exist at that time was amply filled by the many publishers of line engravings, stipple engravings, and aquatints.

Cephas G. Childs, a Philadelphia engraver, formed a partnership with John Pendleton of Boston in 1829, and began producing lithographs in the Quaker city. A year later Childs became associated with Henry Inman, and together they founded the press of Childs & Inman. Other lithographic shops were soon thereafter established in Philadelphia, as well as in Baltimore, Boston, New York, Hartford, Cincinnati, Pittsburgh, Richmond, and Washington. The year 1830 may safely be set down as that which marks the birth of lithographic production on a large scale in America. There seems to have been an awakened desire on the part of the masses to know more about the country in which they lived, and so we find many lithographic prints of American towns and cities being published in small folio and issued in booklet form. Such prints usually carried the name of the lithographer, and in some cases the name of the artist. Occasionally the same views were used

VIEW OF CHARLESTON, SOUTH CAROLINA

Lithograph by Childs & Inman, Philadelphia

VIEW OF MOUNT VERNON

Lithograph by Childs & Inman, Philadelphia

for book illustrations—sometimes before and sometimes after their publication in pamphlet form.

Before dealing with any of the individual prints issued by the various early American lithographic establishments, it might be well to list the known publishers who were issuing prints by this process between the years 1830 and 1850. There were many of them, and while it will be impossible to deal here with subjects from each individual press, the list as given will certainly aid the collector in identifying prints. Especially is this true in the many instances where prints carry only the publisher's name. Valuable information on the subject of early American lithographers is to be gathered from "Notes on an Exhibition of Early American Lithographs: 1819–1859," published by the Club of Odd Volumes, Boston, 1924. This publication lists no less than seventy-five lithographers who were working in America and issuing prints. The list is as follows:

BALTIMORE

Thomas Campbell
J. Penniman
E. Sachse & Co.
Henry Stone
Edward Weber & Co.

Early American Prints

BOSTON

Smith Annin & Co.
E. W. Bouve
Bouve & Sharp
L. H. Bradford & Co.
J. H. Bufford & Co.
Charles Cook
L. Grozelier
Jenkins & Colburn
Lane & Scott
Thomas Moore
W. S. & J. Pendleton
Senefelder Lithographic Co.
J. C. Sharp
William Sharp
Tappan & Bradford
B. W. Thayer & Co.

BUFFALO

John P. Hall
Hall & Mooney

CINCINNATI

Klauprech & Menzel
Wallace Middleton & Co.

HARTFORD

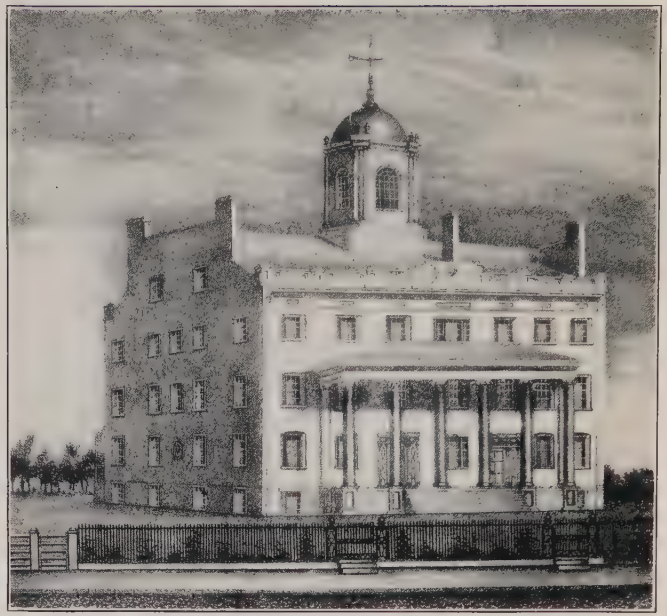
D. W. Kellogg & Co.
E. B. & E. C. Kellogg

NEW YORK

James Ackerman
James Baillie
Barnet & Doolittle
John T. Bowen
E. Brown, Jr.
John H. Bufford
A. F. Chenard
Charles Currier
Nathaniel Currier
Francis D'Avignon
Prosper Desobry
John Dorival
George Endicott
William Endicott & Co.

"AT A FIRE"

Lithograph by Harrison & Weightman, Philadelphia



BROOKLYN COLLEGIATE INSTITUTION

Lithograph by Imbert & Co., Philadelphia

Endicott & Swett
Anthony Fleetwood
Charles Gildemeister
G. Hayward
Anthony Imbert & Co.
G. Kramm
George W. Lewis
Peter Maverick
Edward S. Mesier
Michelin & Cuipers
John Pendleton
Henry R. Robinson
Sarony & Major
Sarony, Major & Knapp (Sarony & Co.)
Stoddart & Currier
E. Jones & G. W. Newman

PHILADELPHIA

J. J. Barker
John T. Bowen
Edmund Brewster
M. E. D. Brown
Cephas G. Childs
Childs & Inman
Childs & Lehman
Peter S. Duval
Kennedy & Lucas
Lehman & Duval
Bass Otis
L. Rosenthal
Thomas Sinclair
Wagner & McGuigan
Wild & Chevalier

PITTSBURGH

Wegner & Buechner

RICHMOND

J. B. Martin

WASHINGTON

Brandon & Co.
P. Haas

It is perhaps unfortunate that one of the rarest of all lithographs dealing with an American subject is not an American lithograph at all, but the product of F. Berthaux of Dijon, France. This print is from a drawing by Saint-Mémin and pictures the maiden voyage of Robert Fulton's first steamboat, the *Clermont*. Few copies of this rare print have changed hands within recent years, largely because most of the known impressions are held by collectors who thoroughly appreciate the print and its great rarity. And the same is perhaps true of most of the important subjects published by various early American lithographers. "Abandonment of the Whalers in the Arctic Ocean," a set of five proofs published by Benjamin Russell of New Bedford and lithographed by J. H. Bufford, uncolored and dated 1872, has sold for $160. "Washington and Friends After a Day's Hunt in Virginia," a colored folio dated 1868, lithographed by Tholey, has an auction record of $750; on the other hand, within two months after this record price was established a copy of the print is reported to have changed hands for less than one hundred dollars. "Baltimore in 1752," a

large folio, colored, published by Duval & Company of Philadelphia in 1856, has an auction record of $210. "A View of Sutter's Mill" (where gold was discovered in California), a lithograph by Sarony & Major, has brought $100 at auction. A view of New Haven, Connecticut, in large folio, colored, but unsigned, has brought $250. "A View of the Birthplace of Robert Fulton," lithographed by Rosenthal, 1856, has sold for as much as $170 at auction; a copy of this print, in poor condition, fetched less than forty dollars a few months after its reported high auction price. "On the Prairie," published by Tilton & Company of Boston in 1860, a folio print in brilliant color, sold in November, 1928, for $1,000. "Skating on Central Park, New York," published by J. H. Bufford, is another exceedingly rare print, a copy of which brought $600 in 1928.

Jones & Newman of New York published about 1845 a series of six portfolios of four prints each, dealing principally with views of American towns and cities. Notable among these are views of Steubenville, Ohio; Peekskill, New York; the Ohio backwoods; Harrisburg, Pennsylvania; and Cold

Spring, New York. Endicott of New York published a series of small views of churches throughout the United States. One of the early views from the press of C. G. Childs (1829) is a "Southwest View of the President's House" from a drawing by G. Lehman. Shortly after the formation of the Childs & Inman partnership they issued a "Northeast View of the Capitol," which was published by Thompson & Homans of Washington. Another charming piece from the Childs & Inman press is the "View of Charleston, South Carolina, from Fort Pinckney." A series of Adirondack Mountain views was issued by J. H. Bufford of New York. I have seen this entire series bound up in blue paper covers and bearing every evidence of having been originally issued in that form. An individual print of the "Brooklyn Collegiate Institute for Young Ladies" might originally have been issued in the same way; it is from the press of A. Imbert of New York.

In 1832, Childs & Inman issued "from the corner of Fifth and Walnut Streets, Philadelphia" a view of Mount Vernon with a rather confusing attribution to "T. Doughty, Del. from a Drawn by H.

"SOUTHWEST VIEW OF LANCASTER IN PENNSYLVANIA"

Lithograph by P. S. Duval, Philadelphia

Collection of Mr. Harry Allen

"AN ATTEMPT TO BURN JOHN HARRIS"

Lithograph by Unknown Publisher

Reinagle." Thomas Doughty was an artist of no mean ability, and was one of the publishers of the "Cabinet of Natural History and American Rural Sports," issued in 1830. We are aided in dating the activities of certain lithographers whose work appears in this publication; among those represented are Childs & Inman and M. E. D. Brown of Philadelphia, and E. S. Mesier of New York. The prints, perhaps due to the hand-coloring, are far more brilliant than later examples of the work of the same lithographers, many of whose products were exceedingly dull in tone.

The Pendletons of Boston are responsible for one of the rarest prints of the famous American frigate "Old Ironsides." A colored copy of this print brought $115 at auction in 1927.

Perhaps one of the most noteworthy publications in the annals of early American book-making is Colden's "Canals," published in 1826. The book is important because of its lithographic illustrations by Imbert & Company of New York. The prints were perhaps among the very first of Imbert's efforts, and they bear evidence that the workers were not quite sure of their medium. In the copy which

the writer has examined the stones seemed to have been overinked. Much smudginess is in evidence—a quality often met with in early lithographs, and no doubt due to a lack of technical knowledge regarding the proper handling of the stones and the chemical problems involved in printing from them.

Collectors seeking examples of early American lithographers will perhaps find in circulation more subjects from the firms of Kellogg, Kellogg & Comstock and Kellogg & Bulkeley than from any other individual lithographic establishment with the exception of Currier & Ives. There is no evidence at this time that the Kellogg output was larger than that of any of their contemporaries (again excepting Currier & Ives), but they seem to have issued subjects as individual prints in greater number than the others. Or, perhaps they issued prints of more general interest. Historical subjects such as "William Penn's Treaty with the Indians" (in color), and "Washington Crossing the Delaware" are certainly not to be despised. Neither are the early Western prints, such as "Hunting the Buffalo," "California Gold Diggers," and "Yosemite Falls, California." A number of portraits of Presi-

VIEW OF THE BIRTH-PLACE OF ROBERT FULTON

Lithograph by L. Rosenthal, Philadelphia

dents were issued by the Kellogg firm, among the notable examples being portraits of Washington, John Adams, James Monroe, John Quincy Adams, and James Buchanan. "The Storming of Monterey" pictures a stirring episode in the Mexican War; while "The Burning of Chicago," "Harper's Ferry, Virginia," and "Atlanta, Georgia" are examples of their way of treating town and city subjects. "Washington's Reception by the Ladies at Trenton" is also an item of historic interest; while in this day, both the friends and foes of prohibition may take pleasure in owning "Sons of Temperance" and "Daughters of Temperance" as produced by Kellogg & Comstock.

It would be an exceedingly difficult undertaking to compile a complete list of Kellogg prints. That such a list will some day be made the writer does not doubt. But at this time there is not sufficient interest in lithographs by Kellogg to warrant the research work necessary. Good historical subjects, however, by Kellogg or any other early American lithographer, are much to be desired, and the collector should have no trouble in at least identifying a print by consulting the list of early lithographers

given in this chapter. Very few auction records dealing with lithographs other than those of Currier & Ives are available, so that the collector who goes in for prints other than Currier & Ives's may take satisfaction in the thought that he is pioneering and perhaps aiding in the establishment of a new vogue.

Endicott & Company of New York also published a number of prints of historical, Western, and general interest. The "Post Office, San Francisco," "The United States Gunboat Eutaw," "The United States Gunboat Pontoosac," and "The Battle of North Point near Baltimore" are a few of their more important publications. They also issued a colored lithographic print of the "United States Screw Sloop Yantic," as well as a rare print of "New Bedford" published in 1858. This latter print brought $320 at auction in 1927.

Sachse & Company of Baltimore published a number of views dealing with the cities, towns, and scenery of the Chesapeake Bay country and surrounding territory. Notable among their prints are "Fort McHenry," "Panoramic View of the Scenery on the Patapsco River," "Fort Federal Hill, Balti-

THE ADIRONDACK MOUNTAINS

One of a series of lithographs by J. H. Bufford, New York

"COUNTRY RESIDENCE OF THE HON. JAMES BUCHANAN"

Lithograph by L. Rosenthal, Philadelphia

more, Md.," views of Norfolk, Portsmouth, Old Point, and the Navy Yard, Washington, Camp Millington, and Fredericksburg. Prints issued by the firm of Sachse may be picked up at prices ranging from five or ten dollars upward, to as much as seventy-five dollars for the Fort Federal Hill print.

Sarony & Major and Sarony & Company have to their credit hundreds of subjects as yet unclassified and many unknown to the general collector. This firm issued a print during the Mexican War entitled "The Repulse of the Mexicans, and Bombardment of Matamoras." They also published a portrait of Washington in the same year (1846), and a "Death of Montgomery" dated 1845. They have also to their credit a number of views of cities and towns, including a rather rare one of "New York and Environs." A beautiful sporting print entitled "A Family of Partridge Feeding" was issued by this firm in 1862. Lithographs by Sarony, Sarony & Major, and Sarony, Major & Knapp are certainly worth the attention of every collector. Another decade will find many of their subjects falling under the category of desirable items.

The same thing will probably be true of the

lithographs published by J. H. Bufford of New York. This firm issued a print of the "Boston Massacre" in 1856, a copy of which brought forty dollars at auction in 1925. A New Hampshire dealer advertised a copy of this print, priced at one hundred dollars, in 1928. Bufford also issued a view of the "Bombardment of Forts Hatteras and Clark"; this was issued with a Boston address and was in color. Bufford also has to his credit such subjects as a "View of Gloucester, Mass.," in large folio; "At the Relay House near Baltimore," a medium folio; and "Indian Pass in the Adirondacks," somewhat smaller than the accepted standard for small folios. Collectors desiring choice prints for framing will find any of the historic subjects by Bufford worth their attention.

Haskell & Allen issued a number of desirable prints, among them being "Midnight Race on the Mississippi," "Winter in the Country," and "Trading on the Plains."

The celebrated Fifteenth Amendment to the Constitution was dealt with lithographically by Thomas Kelly after an original design by J. C. Beard. Kelly also issued "A Home in the Country"

"THE TURKEY SHOOT"

Lithograph by J. Childs

and "Summer Scene in the Country"; these two prints are not considered of much value by collectors of this day. "Brook Trout Fishing" and an American hunting scene, "Life in the Woods," by the same publisher are far more desirable.

M. Knoedler and Knoedler & Company of New York acted as publishers for several lithographic establishments. They issued "Marsden's American Field Sports," four exquisite prints of "Partridge Shooting," "Woodcock Shooting," "Quail Shooting," and "Snipe Shooting." This series is quite rare, and a complete set brought $525 at auction in 1928. The print of "Quail Shooting" alone brought $45—proving that individual prints of a series or group lose in value when sold separately. It is perhaps interesting to know that F. O. C. Darley, a popular American artist and illustrator of the mid-nineteenth century, did a number of drawings of farm scenes that were published by Knoedler in 1860.

James Baillie of New York issued in 1848 a small folio of "Washington's Reception by the Ladies at the Bridge at Trenton, 1789." He also issued a small folio of the "Declaration of Inde-

pendence" and other historical subjects. Among his city and town views may be listed the "Hurlgate Ferry Hotel, foot of 86th Street, East River, New York" and a "View of the Neptune House, New Rochelle, New York."

L. Rosenthal of Philadelphia, an active lithographer, was commissioned by several private publishers to produce prints, and has to his credit a number of colored views of Civil War camp scenes. Most of these are done from pencil drawings; they are hand-colored, and have a sky that is apparently put in by a stencil method. They are usually surrounded by a heavy gold frame-line. The writer has noted these in sizes running from 8 x 14 inches to about 4½ x 8 inches. They are not quite old enough to be classed as early American prints today, but in another decade they will be considered desirable items, and perhaps in a score of years will even be classed as scarce or rare.

Charles Magnus also produced Civil War prints depicting hospitals, camps, and barrack scenes. They fall, generally, in the same category as the prints issued by Rosenthal; they are now (1930) to be found priced at from $10 to $25.

THE UNITED STATES MINT

Lithograph by J. T. Bowen, Philadelphia

CIVIL WAR CAMP SCENE

Lithograph by L. Rosenthal, Philadelphia

There is plenty of evidence that many of the early lithographers were quite willing to publish any kind of a view if there were sufficient sales possibilities to cover the publication expense. P. S. Duval of Philadelphia issued a "Southwest View of Lancaster in Pennsylvania" about 1835, of which not more than half a dozen copies are known to exist. As evidence of the diversity of subjects available to the general collector, the following list of prints is offered. No two of these were issued by the same lithographer and some of them were issued anonymously:

"Hunting the Buffaloe," small folio, E. C. Biddle, 1837.

"Sledge Race near Montreal," small folio, A. Borum, undated.

"California Stage Company, Incorporated, December 1853," medium folio, Britton & Company, undated.

"View of the Public Square, Atlanta, Georgia," Henry C. Eno, 1864.

"The Battle of Cerro Gordo," large folio, Fleetwood, 1847.

"New York and Environs from Williamsburg," large folio, Forman & Brown, 1848.

"Buffalo Hunting" and "The Trapper," Grozelier, undated.

"A View of Gloucester," Lane Brothers, undated.

"War Dance of the Sauks and Foxes," small folio, Lehman & Duval, 1834.

"Bird's Eye View of the City of Annapolis, Md.," medium folio, Charles Magnus, 1864.

Whaling—"The Conflict," a colored lithographic advertisement by Wagner & McGuigan, published for Mitchell & Crosdale.

"Jefferson Barracks, Missouri," published at St. Louis by Moeller & Company.

"The First Trial and Execution in San Francisco on the Night of 10th of June," small folio, Quirot & Company, undated.

"West View of Mt. Vernon," "Tomb of Washington," "East View of Mt. Vernon," and "View of the Capitol at Washington," colored views by Robertson, Seibert & Sherman.

"Mount Vernon, Home of Washington," lithograph in color by Sinclair, 1859. This view was designed to exhibit the entire two hundred acres as purchased by the Ladies' Association. It is a most unusual picture of Mount Vernon, in that it shows the entire estate as purchased by the committee for its preservation.

"A CHECK; OR, KEEP YOUR DISTANCE"
Lithograph by N. Currier, New York

"THE CARES OF A FAMILY"
Lithograph by N. Currier, New York

"The Volunteer" and "The Fireman," two prints by T. W. Strong.

"View of the Encampment of the Boston City Greys at Baltimore," small folio, Thayer & Company.

"The Liverpool, New York, and Philadelphia Steam Ship Company's Steam Ship," folio by A. A. Turner.

"Wreck of the Steamship Union on the Californian Coast," medium folio, Bufford.

"The Trapper's Last Shot," small folio, Gibson & Company.

"Concord, New Hampshire," small folio, V. Bartholomew, 1853.

"March of Miles Standish," folio, Armstrong & Company.

"A View of the Country Residence of the Honorable James Buchanan at Wheatland, near Lancaster, Pennsylvania," large folio in color, J. F. Reigart publisher, L. N. Rosenthal lithographer, 1856.

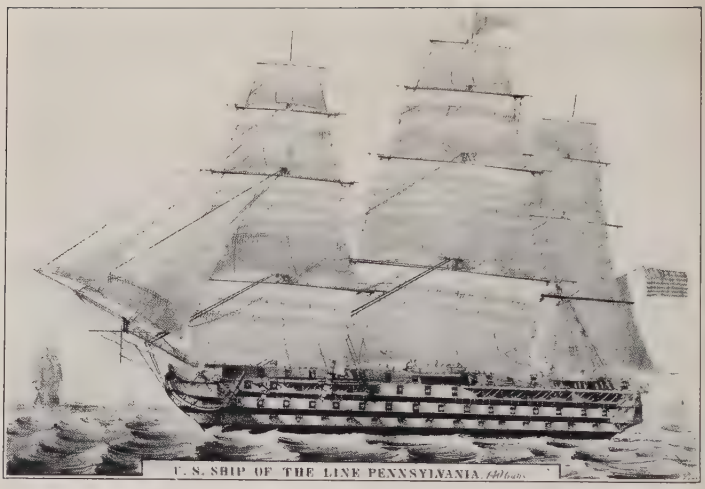
"A View of the Conflagration, Merchants Exchange, December 16, 1835, N. Y." Only one copy of this rare print is known.

"Panorama of Humbug—First Concert of Jenny Lind," small folio, 1850, unsigned.

This list is intended only to show the diversity of subjects at the disposal of the collector who

desires to purchase examples of the work of America's early lithographers. There must be literally thousands of subjects hidden away in countless garrets and store-rooms. Not long ago the writer found over two hundred odd lots of lithographs in the hands of one dealer. Occasionally examples are found used as backing or stuffing for old framed pictures—proving that even in those days the housewife tired of certain prints and hid them under newer if not better examples. Evidence of the worthiness of our early lithographers' work is not lacking, and some day the credit that is justly theirs will be bestowed upon them.

LITHOGRAPHS OF N. CURRIER AND
CURRIER & IVES



"U. S. SHIP OF THE LINE PENNSYLVANIA"
Lithograph by N. Currier, New York

Collection of Mr. Sydney Y. Ball

THE CLIPPER SHIP "FLYING CLOUD"
Lithograph by N. Currier, New York

CHAPTER VII

THE LITHOGRAPHS OF N. CURRIER AND CURRIER & IVES

In the previous chapter we have noted the rapid strides made in lithography within a decade after its introduction to America. Of all the lithographers who established themselves during this decade, the most important is Nathaniel Currier. When but a youth of fourteen, Currier was apprenticed to one of the first lithographic establishments in this country, the shop of the Pendleton Brothers in Boston. After five years of apprenticeship he removed to New York and engaged in business with a man named Stoddart—a partnership which lasted but little more than one year. By 1835 Currier had set up an independent business at No. 1 Wall Street and began issuing prints under his own name—the first tricklings of what grew, during the ensuing half century, into a flood of millions of "colored engravings for the people." In 1850 Currier formed

a partnership with J. M. Ives under the firm-name of Currier & Ives. Some thirty years later Currier retired from the business, and Ives carried it on alone (under the same firm-name) until the end of the nineteenth century.

Mr. Frank Weitenkempf, in his "American Graphic Art," states that Nathaniel Currier started in business at No. 1 Wall Street and, according to the New York Directory, was located at 148 Nassau Street in 1836–37. From 1838 to 1872 the firm was at No. 152 Nassau, on the corner of Spruce Street. This address was also known as No. 2 Spruce Street. In later years (1873–77) we find the Currier & Ives press located at 123 and 125 Nassau Street.

From the very beginning the prints published by Nathaniel Currier and Currier & Ives appealed to the masses. This may be attributed to the age-old law of cause and effect. Currier & Ives were among the first lithographers to sense the pictorial desires of the public. They published prints the people wanted, and knew the news value of prints as well as their decorative value. Combining this knowledge, as they did, with a vivid sense of color, there

is no cause for wonderment in the tremendous circulation achieved by their products. But also it must be remembered that Currier & Ives prints, when first published, were cheap. Every one could afford to buy them; in fact, many subjects were priced at but a few cents each. These prints are popular to-day chiefly because they are readily obtainable. The fact that ridiculously high prices have been paid, and probably will continue to be paid, for some of them is incidental. If they were as scarce as engravings by Paul Revere, the prices would be even higher, but far fewer collectors would be interested in them or even know about them. It is almost impossible for really scarce prints to become a popular vogue. And so Currier & Ives, with a tremendous quantity-production and a gallery comprising thousands of subjects, have been enthroned as the kings of American print-makers.

In scrutinizing the long list of prints published by N. Currier and Currier & Ives we are immediately confronted with the tremendous task involved in separating the wheat from the chaff. One almost wishes that Currier prints could be winnowed like grain, so plentiful is the chaff and so

scarce is the wheat. But here again the tremendous quantity-production comes to the rescue; no matter how much winnowing one does, there will always be left a great variety of good subjects from which to choose.

The business was conducted and most of the prints produced during a period that may be roughly bracketed between the years 1835–1885. During these years they pictured practically every event of importance that happened in America by land or sea; they commemorated every new invention, every new activity. Historians tell us that America's great period of expansion, territorially and commercially, might almost be bracketed between the same years of 1835 to 1885. Events of supreme historic importance were taking place—perhaps not recognized as such at the time, but certainly so recognized to-day. And Currier & Ives pictured these events to the best of their ability, commissioning artists in whom they had confidence to draw directly from the subject and on the lithographic stone.

In dividing the output into more or less general subject-heads for the purpose of discussion, one

realizes perhaps more vividly the large element of romance in the subjects depicted. Currier & Ives no doubt knew that romance lurked in the railroad history then being written in the long lines of rails stretching in every direction from the first modest beginnings. They sensed, too, the same element in the development of the steamboat and in the swift clipper ships. No other American lithographer handled these subjects as did Currier & Ives, and they should be given every credit for the achievement.

But it will be necessary, in dealing with the output of these prolific American lithographers, to eliminate at once the many prints that most collectors admit to be of little or no importance—the "Darktown" series, the slap-stick comedy prints, the innumerable portraits such as "Ethel" and "Ellen" and "Rose," the sentimental and religious subjects, the flower prints, and many others. There is too much that is good in the output of these enterprising lithographers to bother with any but the best prints from their huge gallery. This latter may, for the purpose of easy classification, be divided under fourteen subject-heads as follows:

1. The American Revolution
2. The War of 1812
3. The Mexican War
4. The Civil War
5. Views of Cities and Towns
6. Landscapes and Rural Scenes
7. Sporting Subjects
8. Clipper Ships
9. Whaling Scenes
10. Western Subjects
11. Railroad Subjects
12. Naval Vessels, Yachts, etc.
13. Public Catastrophes
14. Portraits and miscellaneous

Historically, the prints dealing with the Revolution and the War of 1812 have a definite place among the pictorial records of American achievement; nor are they to be scorned as subjects for framing or for the collector's portfolio. Most of the early subjects of Revolutionary War interest were reissued in 1876, the Centennial year; but even these reissued prints have value. There is a "Battle of Bunker's Hill" that was issued by Nathaniel Currier very early in his career as a lithographer. It was undated; but for all that, it managed to

bring $31 at a recent auction. The "Capture of André," dated 1845, brought $17.50 at auction, while the reprint of 1876 brought five dollars less; a few months later the 1845 print brought $25. Other Revolutionary prints worth the collector's attention are:

Destruction of Tea in Boston Harbor. (A very rare print, published by Nathaniel Currier, undated)
Cornwallis is Taken (1876)
First Meeting of Washington and Lafayette (1876)
General Francis Marion of South Carolina Inviting a British Officer to Share his Dinner (1876)
Inauguration of Washington (1876)
John Hancock's Defiance (1876)
Sergeant Jasper of Charleston Replacing the Colors (undated)
Surrender of Cornwallis (1845, 1846, 1848)
Surrender of Lord Cornwallis (1876)
Surrender of Lord Cornwallis, after painting by Trumbull (1852)
Washington taking Command of the American Army at Cambridge, Mass.

Prints from the Currier presses dealing with the War of 1812 are largely confined to the naval victories. The Battle of New Orleans is the only mili-

tary victory given any attention by the publishers. Relating directly or indirectly to this war are the following prints:

General Andrew Jackson at New Orleans, published by Nathaniel Currier (undated)
A portrait of Jackson, "The Hero, the Sage and the Patriot" (1845)
The Constitution and the Guerrière (undated)
A portrait of Jackson, "The Union Must and Shall be Preserved" (undated)
Macdonough's Victory on Lake Champlain (1846)
Perry's Victory on Lake Erie (undated)
Battle of New Orleans (1842)

The great popularity of General Taylor during and immediately after the Mexican War was responsible for several prints which picture him in the midst of battles such as Palo Alto and Resaca de la Palma. Among the other subjects of Mexican War interest may be listed the following:

A Little More Grape Captain Bragg (1847)
Attack on the Castle of Chapultepec (1848)
Battle of Resaca de la Palma (1846)
Battle of Buena Vista (1847)
Battle of Cerro Gordo (1847)

Courtesy of Mr. Harry T. Peters

"ACROSS THE CONTINENT"

Lithograph by Currier & Ives, New York

Battle of Churubusco (1847)
Capitulation of Vera Cruz (1847)
General Taylor Never Surrenders (1847)
Landing of the American Forces under General Scott (1847)
Storming the Fortress of Chapultepec (1847)
Storming the Heights of Monterey (1846)
Storming the Heights of Cerro Gordo (1847)
U. S. Dragoons Cutting Their Way through a Mexican Ambuscade (1846)

The Civil War, of course, offered hundreds of subjects for Currier & Ives, and they responded nobly—and naturally from the Northern point of view. Practically all the battles of any importance, and even minor skirmishes, were depicted. Caricatures, too, having to do with the war were offered, but these will be dealt with separately in the chapter on "Caricatures." The prints of Civil War interest apparently have little appeal to the general collector. Undoubtedly some of them will be much sought after fifty years hence. To-day they are readily obtainable at very modest prices.

The pride of American citizens in the growth and greatness of their cities was duly capitalized by Currier & Ives. While they published but few landscape or bird's-eye views of any city as a whole,

they issued many street scenes and pictures of individual buildings, bridges, monuments, etc. Some of these have achieved notoriously high auction records—prices that are out of all proportion to the artistic merit of many of the prints. In most of such cases scarcity is responsible for the high price; a notable example being a "Bird's-eye View of the City of New York," a large folio published in 1856, which has an auction record of $210. Other important town and city views include:

Federal Hall of the City of New York (undated)
Bird's-eye view of New York (1881)
Bird's-eye view of Philadelphia (1875)
Broadway, New York, South from the Park (undated)
Broadway, New York, from Western Union Building (1875)
Broadway (1875)
City of Baltimore (1880)
City of Brooklyn (1879)
City of Chicago (1892)
City Hall, New York, and Vicinity (undated)
City of New York (1856, 1870, 1876, 1889, 1892)
City of New York from Jersey City (1849)
City of Philadelphia (1875)
City of Washington (1892)

East River Bridge (1886)
East River Suspension Bridge (1874 and 1890)
Great East River Bridge No. 1
Great East River Bridge No. 2
Great East River Bridge No. 3
} All dated 1883
Great East River Suspension Bridge (two views, published 1892)
Great Salt Lake, Utah (undated)
Port of New York (1892)
State Street, Boston (1849)
The Battery, New York, by Moonlight (1850, 1853)
High Bridge at Harlem (1849, 1850)
The Narrows, New York Bay, from Staten Island (undated)
Port of New York from the Battery Looking South (undated)
Post Office, New York (undated)
View of Baltimore (1848)
View of the Distributing Reservoir, Murray's Hill, New York (1842)
View of Harper's Ferry, Virginia (undated)
View of Long Island (1857)
View of the Great Receiving Reservoir, Yorkville, City of New York (1842)
View of Boston (1848)
View of Harper's Ferry from the Potomac Side (undated)
View on the Harlem River (1852)
View from Peekskill (1862)

View of the Park Fountain and City Hall, New York (1846, 1851)
View of San Francisco from Telegraph Hill (1851)
View of West Rock near New Haven (1864)

Closely allied to the views of cities are the landscape and rural prints, many of which are quite charmingly done. Perhaps the most poetic of these is "Summer Shades," from a painting by Louis Maurer; this print is dated 1859, and measures 15⅜ x 22¾ inches—a large folio. Prints worthy of comparison with "Summer Shades" are "The Old Homestead in Winter" from a painting by Durrie, "Winter in the Country" by the same artist, "Lake Winnipiseogee" from a painting by F. F. Palmer, and the "Valley of the Susquehanna." Among other landscape and rural examples may be listed the following:

American Homestead series: Spring, Summer, Autumn, Winter
American Winter Scenes: Morning, Evening (1854)
American Country Life: May Morning, October Afternoon, Pleasures of Winter (1855)
American Farm Life, from painting by Van Willes (1868)
American Farm Scene (undated)

Courtesy of Mr. Harry T. Peters

"THE ROCKY MOUNTAINS"

Lithograph by Currier & Ives, New York

N. Currier and Currier & Ives

Palenville, New York (undated)
Hudson River: Crow's Nest (undated)
Lake George (undated)
Lakeside Home (1869)
Long Island Sound (1869)
Mount Washington and the White Mountains (1860)
Scenery of the Hudson: View near Anthony's Nose (undated)
Scene on the Lower Mississippi (undated)
Scenery of the Wissahickon (undated)
Scenery of the Catskills (undated)
The Narrows, New York Bay (undated)
Source of the Hudson (undated)
Valley of the Shenandoah (1864)
Scene on the Susquehanna (undated)
Forest Scene: Summer (undated)
Mill River Scenery (undated)
Farmer's Home: Autumn (1864)
Farmyard in Winter (1861)
Sunny Side: Residence of Washington Irving (undated)
Lake of the Dismal Swamp (undated)
Mill Dam at Sleepy Hollow (undated)
Home in the Wilderness (1870)
Autumn on Lake George (undated)
Forest Scene on the Lehigh (undated)
Minnehaha Falls, Minnesota (undated)
Desert Rock Lighthouse, Maine (undated)
View down the Ravine at Trenton Falls (undated)

View on the Delaware (1860)
View on the Hudson River from Ruggles House, Newburgh (undated)
View from Fort Putnam, West Point (undated)
View near High Bridge (undated)
View on the Housatonic (undated)
View on the Potomac near Harper's Ferry (1866)
Catskill Mountains (1860)
Hudson Highlands (1867)
Valley of the Susquehanna (undated)

In many instances, the sporting prints issued by Currier & Ives are among the most beautiful of their products. They may be classed as excellent examples of the best lithography of the period, and some of them are exquisitely colored. The series of prints from paintings by A. F. Tait is acknowledged to be the most artistic product of the Nathaniel Currier and Currier & Ives presses; the subjects are represented with fidelity as to both form and color, while the vigor and freshness of the original scenes have been well preserved. Perhaps this explains why such prints as the large folio "Cares of a Family," after the painting by Tait, has brought as high as $875 at auction, and why "The Life of a Hunter—A Tight Fix," after

the painting by Tait, has achieved the record auction price of $3,000. Among the Currier & Ives sporting prints will be found subjects dealing with every phase of the arts of Diana and Nimrod and with other activities as well, as the following list will indicate:

A Rising Family: Pair of Woodcock with Young (1857)
A Rising Family: Snipe (1857)
American Feathered Game:
    Woodcock and Snipe (1854)
    Mallard and Canvas-back Duck (1854)
    Wood Duck and Golden-eye (1854)
American Field Sports:
    Flushed (1857)
    On a Point (1857)
    A Chance for Both Barrels (1857)
    Retrieving (1857)
American Forest Game (1866)
American Hunting Scene: An Early Start (1863)
American Winter Sports:
    Trout Fishing in Chateaugay Lake (1856)
    Deer Shooting in the Shattagee (1855)
Babes in the Woods: Young Partridges (1868)
Bass Fishing: Macomb's Dam, Harlem River (1852)
Brook Trout Fishing (1862)
Trout, Just Caught (undated)

Deer Hunting on the Susquehanna (undated)
Deer Shooting in the North Woods (undated)
John C. Heenan, Champion of America (1860)
John L. Sullivan (prize-fighter, 1883)
Life of a Hunter: A Tight Fix (very rare, 1861)
Life of a Sportsman:
    Camping in the Woods (1872)
    Coming into Camp (1872)
    Going out of Camp (1872)
Life in the Woods:
    Returning to Camp (1860)
    Returning Home (1860)
    Starting Out (1860)
Camping in the Woods: A Good Time Coming (1863)
Ruffed Grouse: Mating in the Woods (1871)
Morning in the Woods (undated)
Partridge Shooting (1865, very rare)
Partridge Shooting (1852)
Partridge Shooting (1855)
Partridge Shooting (1870)
A Brush for the Lead: New York Flyers on the Snow (1867)
Peytona and Fashion in their great match for $20,000 (1845)
Trotting Cracks:
    At Home (1868)
    At the Forge (1869)
    On the Snow (1858)

Courtesy of Mr. Harry T. Peters

"PEYTONA AND FASHION"

Lithograph by Currier & Ives, New York

The Fox Hunter (undated)
Four in Hand (1861)
Fox Chase:
    Gone Away (1846)
    Full Cry (1846)
    The Death (1846)
Wild Duck Shooting:
    On the Wing (1870)
    A Good Day's Sport (1854)
Wild Turkey Shooting (1871)
Pickerel Fishing (undated)
Woodcock Shooting (1852)
Wood Ducks (undated)
Quail, or Virginia Partridge (1871)
Home of the Deer (1870)
The American Game of Baseball (1866). This print enjoys the highest recorded auction price of all sporting prints published by Currier & Ives. A copy of it changed hands in 1928 for $1,500.

Perhaps no series of prints ever published has enjoyed such a vogue as the Currier & Ives depictions of clipper ships. The revival of interest in days when American-owned ships sailed the seven seas is responsible for much of this popularity; anything having to do with the sea, the ship, or the sailor is claiming the attention of collectors to-day.

There is a majesty, a delicacy, and a gracefulness about the American clipper ship that have no counterparts in the great vessels driven by steam. Mark Twain in his "Innocents Abroad" paints a vivid picture of a meeting with one of these beautiful strangers while crossing the Atlantic on a steamer. None of the Currier & Ives prints are more deserving of the collector's interest than the clipper ship subjects; they are things of beauty in themselves, as well as authentic records of an American achievement that is now a thing of the past. Many of the clipper ship prints to-day command high prices; the "Racer" (1854), large folio, brought $1,200 at the Norman James sale in 1928. In the same sale, the "Flying Cloud" (1852), with slightly damaged margins, brought $350, and the "Great Republic" $310. Other clipper ship subjects are as follows:

Clipper Ship in a Snow Squall (undated)
Clipper Ship Comet of New York, off Bermuda (1855)
Dreadnought (1854)
Dreadnought (1856)
Great Republic (1853)
Great Republic (1855)

Great Republic (undated)
Henrietta (1867)
Hurricane of New York (1852)
Nightingale (1854)
Ocean Express Discharging the Pilot (1856)
Queen of the Clippers (undated)
Red Jacket (1855)
Sweepstakes (1853)
Sovereign of the Seas (1852)
Three Brothers (1875)
Young America (1853)
Adelaide "Hove to" for a Pilot (1856)
Clipper Yacht America (undated)
Clipper Ship in a Hurricane (undated)
Comet in a Hurricane (undated)
Lightning (1854)

Of almost equal interest with the foregoing are the prints dealing with the American whaling industry. Comparatively few of these subjects are obtainable, and one wonders why Currier & Ives did not pay more attention to this phase of American enterprise. The whalers of New Bedford and other New England ports were famed in every port and on every sea. In view of their scarcity, the whaling prints have brought high prices. "The Whale Fish-

ery" and "Capturing the Whale," a pair of small folios, have realized $190 at auction. Others are "Capturing the Whale" (undated), "South Sea Whale Fishing" (undated), and "The Whale Fisher 'Laying In'" (1852).

The great movement of settlers to the West had the attention of Currier & Ives in a number of prints. One of the great transportation factors which entered into the emigration westward was the "Conestoga wagon," a vehicle designed and evolved to a point of high efficiency in the Conestoga Valley of Pennsylvania. This same type of wagon, which Benjamin Franklin collected in great numbers in 1755 for Braddock's expedition, became the "prairie schooner" of a century later. A form of this general type is featured in the small folio "Halt by the Wayside," issued without date. Many of the Currier & Ives views of Western interest to-day command high prices. "Life on the Prairie: The Buffalo Hunt" (1862) has an auction record of $1,000; "American Frontier Life: The Hunter's Stratagem" has sold for over $800; while subjects such as "A Check" ($300), "The Surprise" ($725), "The Last Shot" ($950), and "Trappers on the

Courtesy of Mr. Harry T. Peters

"LOW WATER IN THE MISSISSIPPI"

Lithograph by Currier & Ives, New York

Prairie" ($1,200) are added proof of the large prices collectors are willing to pay. Other prints dealing with Western subjects are:

Life on the Prairie: The Trapper's Defense (1862)
The Rocky Mountains: Emigrants Crossing the Plains (1866)
Across the Continent: Westward the Course of Empire takes its Way (1868)
American Frontier Life (1863)
California Scenery (undated)
Gold Mining in California (1871)
Independent Gold Hunter on Way to California (undated)
Western Farmer's Home (1871)
Western River Scenery (1866)
Prairie Fires of the Great West (1871)
The Road to California (undated)
The Prairie Hunter (1852)
Hunting on the Plains (1871)

Some of the Currier & Ives railroad subjects might also be classed as prints of Western interest. A wave of intense enthusiasm followed the building of the first transcontinental roads, and Currier & Ives were quick to sense the increased interest in railroads and railroading, and the pride that the American people had in this achievement. These

prints are commanding high prices to-day. Many collectors are specializing in subjects of railroad interest, and consequently some Currier & Ives prints of little artistic merit are valued highly because of their historic significance. For example: the "American Express Train," published in 1855, has an auction record of $700, while the "Lightning Express Train Leaving the Junction" (1863) has sold for $420. American railroad history is further pictured in the following prints:

American Express Train (1864)
American Railroad Scene (1872)
American Railroad Scene (1874)
Lookout Mountain and the Chattanooga Railroad (1866)
Night Scene at a Junction (1885)
Night Scene at an American Railway Station (1876)
The Express Train (1870)
The Express Train (undated)
Railroad Passenger Train at Whitestone Station (undated)
Pennsylvania Railroad Scenery, Showing Horseshoe Curve (undated)

Naval prints from the Currier & Ives gallery, other than those of clipper ships, are also popular with many collectors—in fact, a collector may

specialize upon such prints and acquire a very interesting lot of pictures. Many of them are well drawn, but not a few are rather quaint due to the primness of their rendering. The more important items, including the steam frigates, are as follows:

U. S. Frigate St. Lawrence (undated)
U. S. Frigate Constitution (undated)
U. S. Frigate Cumberland (1848)
U. S. Frigate Independence (1844)
U. S. Frigate Savannah (1844)
U. S. Frigate Savannah (1843)
U. S. Ship of the Line Ohio (1847)
U. S. Ship of the Line North Carolina (1846)
U. S. Ship of the Line Pennsylvania (1846)
U. S. Sloop of War Vincennes (1845)
U. S. Ship of the Line in a Gale (1847)
Pilot Boat in a Storm (undated)
Cutter Yachts:
    Maria (1852)
    Bianca (1854)
    Scud (1855)
Outward Bound (undated)
Outward Bound (1846)
New York Yacht Club Regatta (1854)
Terrific Combat between the Monitor and the Merrimac (1862)

U. S. Steam Frigate Mississippi (1848)
U. S. Steam Frigate Niagara (1857)
U. S. Mail Steamships:
    Atlantic (1850)
    Arctic (1850)
    Baltic (1851)
    Pacific (1850)
Brig Vision (undated)
Gem of the Atlantic (1849)
Gem of the Pacific (1849)
Great Naval Victory in Mobile Bay (undated)
Sinking of the Cumberland (1862)
Extraordinary Empress Crosses the Atlantic: Pilot Boat William J. Romer leaving for England Feb. 9, 1846 (1846)
Royal Mail Steamships:
    Arabia (1853)
    Asia (1851)
    Europa (1849)
Steamship Adriatic (1860)
Steamship Washington (1847)
Iron Steamship Great Britain (undated)
Mammoth Iron Steamship Great Eastern (undated)
Low Pressure Steamboat Isaac Newton (1855)
Royal Mail Steamship Australasian (1861)
Royal Mail Steamship Persia (1856)
Steamship President (undated)

"VALLEY OF THE SUSQUEHANNA"
Lithograph by Currier & Ives, New York

"SURRENDER OF LORD CORNWALLIS"
Lithograph by Currier & Ives, New York

Currier & Ives pictured a romantic phase of American transportation history in a few prints dealing with early river navigation. "A Midnight Race on the Mississippi" (1860) has brought $45 at auction, and the writer has seen it priced at $60 in a dealer's shop; the same subject, republished in 1875, is worth but $15. "Rounding a Bend on the Mississippi," after a painting by Palmer, has an auction record of $40.

In connection with the naval prints, it is interesting to note that the steamship "Extraordinary Empress" sailed for England on February 9, 1846, and the Currier & Ives print commemorating the event was published only four days later. This is perhaps an extreme example of the enterprise and initiative often displayed by these publishers. Another instance worth mentioning is in connection with the print "Great Conflagration at Pittsburgh"; the fire occurred April 10, 1845, and the print appeared May 9 of the same year. Many other prints depicting fires and other public catastrophes on land or sea display Currier & Ives initiative in this respect. Among the more important are:

Great Fire at Boston (1872)

Great Fire of St. Louis (1849)
Burning of Chicago (1871)
Burning of the Crystal Palace, New York (undated)
Ruins of the Merchant's Exchange, New York, after the Destructive Conflagration of Dec. 16 and 17, 1835 (undated)
Loss of the Steamboat Swallow on her Trip from Albany to New York (1845)
Loss of the Steamer Cimbria (1883)
Burning of the Clipper Ship Golden Light (undated)
Burning of the Henry Clay (1852)
Burning of the Ocean Monarch (1848)
U. S. Steam Frigate Princeton: Awful Explosion (1845)
Sinking of the Ville du Havre (1873)
Steamship Washington Rescuing Passengers of the Ship Winchester of Boston (1854)

Of course, the lists of prints given in this chapter are not complete in any sense. We are dealing simply with some of the more representative and outstanding prints, and on this point there may well be a variation of opinion. For example, the rare print "Home to Thanksgiving" has an auction record of $975; yet there are hundreds of collectors who have no desire to own a copy and would only purchase it, at any price, for purely speculative reasons.

N. Currier and Currier & Ives

A certain dealer of my acquaintance who has handled thousands of Currier & Ives prints stated recently: "Rarely a passable one comes along, and when it does it is usually a ship or sporting print." This dealer was handling these prints long before collectors gave them serious attention. When the boom was launched (and nobody seems to know just how or where it was launched) the country was combed for the better subjects. Undoubtedly a freshly awakened desire to investigate new phases of early American life was back of the boom. It did not matter much whether the picturing was admirably or crudely done, the desire sprang into being and demanded satisfaction.

"Americana," originally a cult, became a nation-wide vogue shortly after the Armistice in 1918. Perhaps it was the birth of a national self-consciousness. At any rate, Currier & Ives prints were carried to a height of popularity that was viewed with pleasure by those who owned them and with alarm by those trying to acquire them. Certainly the prints after paintings by Arthur F. Tait, Eastman Johnson, F. F. Palmer, Charles Parsons, J. Cameron, M. Marsden, G. H. Durrie, Louis

Maurer, and other accomplished artists are well worthy of preservation. "Little Ella" and "Little Martha" and all other of the saccharine types have gradually passed outside the range of interest. A like fate is in wait for the "Kitten" and "Dog" prints and numerous others of this sort. Perhaps the race-horse prints of the seventies and eighties will some day come into their own. At one time they were used to decorate well-known racing stables and the harness rooms of many rural "liveries." That other vanished American institution, the bar-room, also used Currier & Ives sporting prints of the cruder sort to decorate its otherwise uninviting walls.

A recent vogue is the collecting of the Currier & Ives "Presidents" from Washington to Lincoln. The Presidential series is rather well done, particularly the earlier prints issued by Nathaniel Currier. There is a certain stateliness of feeling in the first of the Presidential series that is not present in the later ones. Those of Washington, Adams, Jefferson, and Jackson will hold their own anywhere, and may with assurance be hung on any wall. Prints dealing with Abraham Lincoln are enjoying some-

"UNITED STATES NAVAL STEAMER POWHATAN"
Lithograph by Sarony & Major, New York (from Stuart's "Naval and Mail Steamers of the United States")

"UNITED STATES STEAMSHIP EXPLORER"
Lithograph from the Senate Report on the Colorado River Expedition of 1857

what of a vogue at this writing—with the result that prices of Lincoln prints have taken an upward trend.

The prints dealt with in this chapter are those which in all likelihood will be increasingly attractive to the collector and have a corresponding enhancement in value. Yet a note of warning regarding auction prices quoted in this chapter is in order. Prices on individual Currier & Ives items rise and fall with the demand. A great sale in which a notable collection is dispersed will probably upset all existing auction prices and show the newer trend. Consequently collectors are cautioned not to use prices quoted in this chapter as a criterion. Like listed securities, Currier & Ives prints must be bought "at the market"—barring the occasional find which sooner or later comes to every collector. For those speculatively inclined, the items not widely collected to-day may offer some possibilities; but the true collector usually collects because of his love of the subject, and cares little whether his collection enhances or decreases in value so long as it pays him dividends in satisfaction and contentment.

BOOK AND MAGAZINE ILLUSTRATIONS

CHAPTER VIII

BOOK AND MAGAZINE ILLUSTRATIONS

Books and periodicals are a prolific source of supply for early prints of American interest. Ever since illustrated books were first published, people have removed the prints in order to hang them on walls, insert them in other books, or hoard them in portfolios. Thus we find many early illustrated books offered for sale to-day as "In fine condition with all plates" or "Lacking all plates excepting," etc. Some books have been published with all of the illustrations in a separate portfolio; this was done largely in order that the text might remain unmutilated while the owner could select for framing or other purposes the prints which struck his fancy.

Book illustrations supply the specialist in print-collecting with material that is obtainable in no other way. To one who is specializing in prints dealing with American transportation, or bridges, or natural wonders, or views of cities, the number of large prints issued as such offers little in the way

"BLUE JAY"

Lithograph by I. & T. Doughty, Philadelphia (from "The Cabinet of Natural History and American Rural Sports")

"WOODCOCK SHOOTING"

Lithograph by I. & T. Doughty, Philadelphia (from "The Cabinet of Natural History and American Rural Sports")

of diversity. Our early print-sellers and makers were seemingly guided by two motives—one a desire to publish prints that were assured of a ready sale, and the other a desire to satisfy their personal whims. Thus we may find a print-seller or engraver publishing a great American naval victory, and then following it with the portrait of an obscure clergyman. But no matter what the purpose of the print-seller may have been, the purpose of book illustrations is obvious—to illustrate the text. Again, the great influx of European travelers after America achieved her independence was responsible for many interesting prints made to illustrate the book that every visitor felt in honor bound to write upon returning to his native land. These travelers had different ideas as to what was the most interesting thing to illustrate; most of them agreed upon Niagara Falls and the Natural Bridge of Virginia, but beyond that there was a wide field in which personal opinion and individual choice were the only guides.

The writer was at one time appealed to for aid in locating a lithographic print of the United States revenue cutter *Harriet Lane*. I knew no more

about a possible source for this print than my correspondent. An appeal was made to the coast guard division of the Treasury Department for help. We were told that a lithograph of this particular vessel might be found in Bennett's "Steam Navy of the United States." Thus it may be gathered that almost certain reward awaits the painstaking searcher after prints of particular subjects, no matter how obscure. Where no definite data is available, one may often obtain information from local historical societies, public libraries, state libraries, and the various departments of the Federal Government at Washington. For instance, a collector desiring a print of that laughter-provoking United States steamboat *Explorer*, used in the Colorado River expedition of 1857, will find it in the Senate report upon that subject, published by order of the Secretary of War in 1861.

In a catalogue issued recently by Maggs Brothers of London, "A View of Boston, taken on the Road to Dorchester," is offered for around seven hundred dollars. The view is a line engraving, 16¾ x 24¾ inches, by William Pierrie, taken from the "Atlantic Neptune," published at Boston in 1776.

"AMERICAN BUFFALOE"

Lithograph by I. & T. Doughty, Philadelphia (from "The Cabinet of Natural History and American Rural Sports")

"CAPT. SMITH RESCUED BY POCAHONTAS"

Lithograph from "Events of Indian History"

Rich, in his "Bibliotheca Americana," describes the "Atlantic Neptune" as "the most splendid collection of charts, plans and views ever published." The Boston item appeared in but a few copies of the "Neptune"; of the eight copies in the Library of Congress, only one contains this rare print. This is an example of what treasures old books and periodicals may yield. On the other hand, there are thousands of old book illustrations that are absolutely worthless: innumerable views of Boston, New York, Philadelphia, and other places, innumerable portraits of Washington, Lincoln, Lee, Franklin, Hancock, and other notables, which should, for all time, remain in their proper place—the books they serve to illustrate.

Thus the selection and purchase of prints originally published as book illustrations must be made with much care and only after proper study. While it is impossible in the space at our disposal to list every source of prints of this sort, the collector of early American prints may at least start with the names of those books and periodicals that are known to contain desirable items. And by "desirable items" are meant those prints whose value

may lie either in the subject depicted or in the name of the engraver who made the plate.

One of the notable books to be placed in this category is "The Cabinet of Natural History and Book of American Rural Sports," published by Messrs. I. and T. Doughty at Philadelphia in 1830. In the two volumes of this work are forty-eight hand-colored lithographic prints. I first ran across the "Cabinet of Natural History" some years ago, and after I found it I had no qualms of conscience in breaking up the two noble volumes in order to extract from them such fine prints as "Woodcock Shooting" and "Teal," "Wild Horses," "American Indians Hunting Buffalo," and "Ruffed Grouse." Others of the prints I disposed of to friends and acquaintances who had become enthusiastic over them. The prints are about 8½ x 11 inches in size. Prints smaller than this, unless exceedingly rare, are hardly worth attention, as they are seldom desirable for framing, and few collectors other than the specialists are interested in them. Great rarities are always to be excepted; we would not scorn to frame a print two inches square if done by Revere or Doolittle, and this is as it should be. But after

Painting by Brook
Levant, 24 Guns.
H.S. Duval, Lith. Phila.
Constitution 49 Gns.
Cyane 34 Guns
On Stone by A. Imer
CAPTURE OF H.M. SHIPS CYANE & LEVANT, BY THE U.S. FRIGATE CONSTITUTION.
TO CHAS STEWART ESQR HIS OFFICERS & CREW.

"CAPTURE OF H. M. SHIPS CYANE AND LEVANT, BY THE U. S. FRIGATE CONSTITUTION"

Lithograph by Huddy & Duval, Philadelphia (from the "United States Military Magazine")

all, most of the books and periodicals that form desirable sources of American prints are of what is known as "quarto" size.

During the years 1839–41 there was published in Philadelphia a magazine that should be known to every lover of American prints, "The United States Military Magazine and Record of all the Volunteers, together with the Army and Navy." It was issued by the firm of Huddy & Duval, made up of Captain Huddy of the Pennsylvania Volunteers, and P. S. Duval, a prominent and painstaking lithographer and print-colorist. Two complete volumes of this publication, Volumes II and III, have passed through my hands, and prints from them have served to enrich several collections, including my own. They are exquisite things, and worthy of a place on the walls of the most discriminating collector or the most exacting connoisseur.

Some time ago I found a copy of "The United States Military Magazine" for January, 1841. This single number was complete in every detail, and the cover, of dull blue cartridge paper, disclosed many facts regarding this publication which previously had been lacking. From it we learn that

Volume I of the venture dealt with the volunteer companies of America; Volume II with the exploits of the Army and Navy; and Volume III with the volunteers again. The subscription prices were as follows:

Twelve issues, plates colored	$10.00
Twelve issues, plates plain	5.00
Single issues, plates colored	1.00
Single issues, plates plain	.50

Agents were located in Cleveland, Columbus, Troy, Albany, New York, Sparta, Savannah, Baltimore, Portsmouth, Richmond, St. Louis, New Orleans, Camden, Providence, and Detroit. Fame, of a sort, was offered to volunteer companies thus: "Any company sending correct sketch of their corps, endorsed by commanding officer, can be inserted in the magazine by taking fifty colored plates at the established price, or one hundred plain. The same privilege is extended to Officers of the Army and Navy, where likenesses are taken. Colored plates 50 cents; plain 25 cents."

Prints from the Huddy & Duval venture are not only gorgeously colorful but are of real historic

CAMP WAYNE, AT PAOLI, PA.

Lithograph by Huddy & Duval, Philadelphia (from the "United States Military Magazine")

"A MILITARY EXECUTION"

Lithograph by Huddy & Duval, Philadelphia (from the "United States Military Magazine")

value in that they depict scenes, individuals, or units which were an actual part of the military and naval life of our country. "Volunteer camps" were popular in the decade just before the Mexican War. They usually lasted from a week to ten days, and Huddy & Duval "covered" many of them with articles that you will not care to read, but in prints that you will certainly desire to own—and perhaps will not be happy until you do.

The naval exploits of the War of 1812 were handled by this early publishing firm in a masterful manner. The two most valuable of the naval prints are "Frigate Constitution, Bearing the Pendant [pennant] of Commodore Jesse Duncan Elliott" and "Capture of the Cyane and Levant by the U. S. Frigate Constitution." Excellent also is the "Assault on Fort Erie," vividly colored and executed so well that it looks more like a water-color drawing than a hand-colored lithograph. More than a touch of the sterner phases of military life is given in "A Military Execution," a scene taken from a novel of the 1830's entitled "The Deserters." "Camp Wayne, Paoli" and "Camp Baltimore, Maryland" are both representative of the many

camp scenes put on stone by the artistic Duval. "The Richmond Light Infantry Blues" is a fair example of the prints devoted to the various volunteer companies; while "Governor David Porter of Pennsylvania" and "Captain Alden Partridge" are good specimens of the "likenesses" guaranteed by the publishers.

The size of each Huddy & Duval print is approximately 8 x 10½ inches, not including the margins, which vary from one-half inch to one inch. The plates are all lithographs done by the Duval press. Many of the drawings for the plates were made by Albert Newsam, a deaf-mute and the pupil of Hugh Bridport. Newsam also did some of the work on the lithographic stone.

There are prints in "The United States Military Magazine" to suit the needs or the desires of every collector of Americana. The subjects include midshipmen, naval lieutenants, plain seamen and marines, corporals, sergeants, generals, and majors, West Point cadets, sea fights, shipwrecks, naval parades, "artillerists," camps, portraits of notables, historic episodes—all American, and so excellent that one need never be ashamed of them, even if

BATTLE OF FORT ERIE

Lithograph by Huddy & Duval, Philadelphia (from the "United States Military Magazine")

"COMMEMORATION OF WASHINGTON'S DEATH"

From "The Stranger in America"

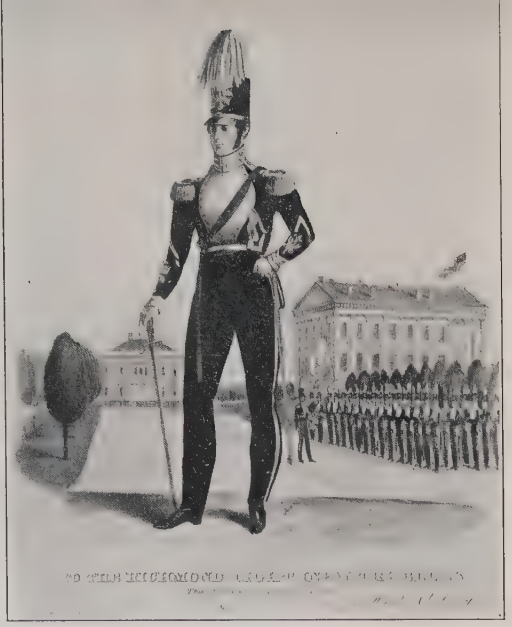
hung side by side with the best aquatints in color that England sent over to brighten the walls of the "crude" Americans.

While in England in 1795 and 1796, Robert Fulton wrote a "Treatise on Canal Navigation" which he illustrated with plates of his own making. Each one bears his signature, "R. Fulton, inven et delin." Several of the prints from this book are worth the collector's attention, even though Fulton made no effort beyond a technical presentation in his sketches. His plate of "Boats" may well delight a collector whose interest in Fulton is derived from the latter's connection with steam navigation. The plate entitled "Part of a Bridge composed of Iron Staves" might, on the other hand, find a place in the collection of one inclined toward engineering subjects.

That prolific English-American engraver, John Hill, illustrated a number of books and "albums." Perhaps the best known of these is the "Landscape Album," first issued by M. Carey of Philadelphia in 1820, and reissued in 1835 by Thomas Ash of the same city. The following aquatint prints, plate size 10 x 13 inches, constitute the album:

1. View by Moonlight near Fayetteville
2. Jones' Falls, near Baltimore
3. Lynnhaven Bay
4. Mount Vernon: Washington's Sepulchre
5. Hell Gate
6. Norfolk, from Gosport, Virginia
7. View of the Spot where General Ross fell, near Baltimore
8. View of North River
9. Oyster Cove
10. Passaic Falls, New Jersey
11. Passaic River, below Falls
12. Bolling's Dam, Petersburgh, Virginia
13. Falls of St. Anthony on the Mississippi
14. Burning of Savannah
15. View above the Falls of Schuylkill
16. View near the Falls of Schuylkill
17. Spirit Creek, near Augusta, Georgia
18. Monument near West Point
19. View of the Wissahickon, Pennsylvania

"Long's Narrative," published in 1824, also contains some Hill prints, but they are not over 3 x 7 inches in size. The "Lucas Baltimore Drawing Book" has larger illustrations, beautifully and brilliantly colored. This volume was published by Fielding Lucas, Jr., of Baltimore, about 1827. Hill



UNIFORM OF THE RICHMOND LIGHT INFANTRY BLUES

Lithograph by Huddy & Duval, Philadelphia (from the "United States Military Magazine")

"MASSACHUSETTS STATE HOUSE"

Line engraving by Samuel Hill (from the "Massachusetts Magazine")

made the aquatint plates, after paintings by Von Blon. The plates are admirably done, and though published originally as illustrations for a serious textbook on the study of water-color drawing, they are now choice bits of Americana. "Turkey Hill on the Susquehanna" will serve to illustrate the type of print made for the Lucas book; it measures 5½ x 8½ inches on the engraved surface. Other prints include: "Mill at Marlborough, Maryland," "Falls of the Susquehanna above Columbia," "View on the Susquehanna," "Passage of the Juniatta through the Warrior Mountains," "The Highlands of the Hudson," "Scenery on the Hudson," "Mississippi River Moonlight," and "Ships in a Breeze."

Of even more importance than the book illustrations already mentioned are the prints to be found in some early American periodicals. Paul Revere made plates to illustrate the "Royal American Magazine," which began publication in 1774. The April issue has a Revere portrait of Samuel Adams, and a portrait of John Hancock is in the March issue. Other Revere prints appear in the following issues of the "Royal American Magazine":

January, 1774: "View of Boston"
February, 1774: "Sir Wilbrahim Wentworth"
July, 1774: "Spaniards at Carthagena"
October, 1774: "Mitred Minuet" a caricature on the Quebec Bill
November, 1774: "Mmle. Clairon"
November, 1774: "The Geruba" (a monkey)
December, 1774: "Colonel Bouquet and Indians"
February, 1775: "Lauretta"
February, 1775: "America in Distress"

Engravings by Amos Doolittle enrich several early books and magazines, among which are the following:

"Connecticut Magazine"
Maynard's "Josephus" (1792)
Brown's "Family Bible" (1792)
"American Pocket Atlas" (1795)
"Regulations for United States Troops" by Baron Steuben (1794)
"The Chorister's Companion" (1788)
"Guide to Domestic Happiness" (1804)
"Plutarch's Lives" (1804)

One of the earliest views of a military engagement of the American Revolution appeared in a

"TURKEY HILL ON THE SUSQUEHANNA"
Aquatint by John Hill (from the "Lucas Baltimore Drawing Book")

"VIEW ON THE SUSQUEHANNA"
Aquatint by John Hill (from the "Lucas Baltimore Drawing Book")

periodical—the "Pennsylvania Magazine." The print referred to is a view of the Battle of Bunker Hill, engraved by Robert Aitken, who also published the magazine; it has the following engraved title: "A Correct View of the Late Battle at Charlestown, June 17th, 1775." The "Pennsylvania Magazine" also contained several maps engraved by Aitken, whose work, while crude when judged by the standards of to-day, was evidently much appreciated by his contemporary Philadelphians.

The "Columbian Magazine," another Philadelphia venture, is a rich source for American prints of historic interest. J. Trenchard, an early engraver, executed a number of views for this publication, among them being "A N. W. View of the State House in Philadelphia, taken 1778," from a drawing by Charles Willson Peale. Contemporary proofs of this plate appear to have been issued separately, but restrikes are also in circulation. The latter have the figure "25" along the right-hand margin, near the top; prints from the "Columbian Magazine" and the contemporary proofs do not bear this number. Other prints of interest occurring in this maga-

zine include "A View of the Market" and "Christ's Church, Philadelphia."

Occasionally a book illustration was also issued as a separate print. In the appendix to the "History of Pennsylvania Hall" (1838) the following announcement appears: "A few plates similar to those contained in this book have been printed on large paper, suitable for framing. They may be had at the Anti-slavery office, No. 29 North 9th Street, Philadelphia." The only good print in this particular book is the mezzotint by Sartain, printed as an illustration but without an engraved title. It is a view by night of the fire which destroyed Pennsylvania Hall. Those who collect prints of fires will perhaps want this example, but there is an interesting sidelight in the fact that Pennsylvania Hall was alleged to have been destroyed by a pro-slavery mob imported for that purpose while an anti-slavery convention was meeting in the hall.

There may be collectors to-day who, having a contemporary interest in aviation, desire early American prints on that subject. Such a collector will find little in the way of regularly published prints—in fact, I know of none at this writing;

"BURNING OF NEW YORK"

Line engraving from "Essais historiques et politiques sur les Anglo-

JONATHAN EDWARDS

Line engraving by Amos Doolittle (published as a book

but he can turn with assurance to early American books and publications for help. The "History and Practice of Aeronautics" by John Wise (Philadelphia, 1850) contains a number of "balloon prints," as well as representations of "Henson's Aerial Steam Carriage," "Cocking's Parachute," and ascents and descents by Mr. Wise in his own balloon. The prints from Wise's book are lithographs. If they have too late a flavor, one may choose from aëronautical prints done at least sixty-five years earlier. In this case it is the "Boston Magazine" that yields the material. In the February, 1784, number of this magazine is a print of an "Air Balloon with Sail," and in the August, 1784, number are two prints—an ascent and a descent of an air balloon; these aëronautical prints were engraved by John Norman.

The "Life of Robert Fulton" by Reigart, published in 1856, contains a number of interesting views dealing with the invention, history, and development of the steamboat. Stuart's "Naval and Mail Steamers of the United States" contains a number of prints of good size, among the best being the frontispiece, "The United States Naval Steamer

Powhatan," lithographed in colors by Sarony & Major, and the "United States Naval Steamer Fulton," lithographed by Endicott & Company, New York.

In the "Columbian Magazine" will be found an engraving of "Mr. Fitch's Steamboat" in the form of a plan. It is perhaps unfortunate that the real pioneer of steam navigation in America was not honored with an engraving of his machine. William Henry, who built and operated a model steamboat on the Conestoga River in 1763, freely transmitted his ideas to John Fitch and Robert Fulton. Both of these men successfully operated steamboats. To Fulton, of course, has gone most of the credit, and this is no doubt as it should be; his *Clermont* is generally accepted as being the first commercially successful steamboat. A contemporary lithograph of Fulton's steamboat by Saint-Mémin will be found mentioned in the chapter on "Early American Lithographs."

Early views of American cities are the quest of collectors from coast to coast. Almost every collector of American antiques, almost every keen student of American history, is interested in having

an early view of the city or town of his residence or birth. Local and State histories are often a source for such prints, especially for views of cities and towns of lesser importance which were not otherwise favored by pictorial representations.

Bill's "History of the World" (New York, 1852) contains a folding view of San Francisco measuring 7½ x 16 inches. The same view, tinted in buff, green, and blue, was issued as a frontispiece to some copies of Frost's "Illuminated History of North America." This picture of San Francisco, while "late" as compared with other American prints, is quite "early" in view of the later development of the West. It is mentioned here merely as another example of the value of books and periodicals as a source of prints not easily obtainable elsewhere.

Drake's "Indian Biography" (1841) contains a number of engravings of interest to collectors specializing in the history of the American aborigine. Trumbull's "Indian Wars" has a fearful and wonderful woodcut that will be a delight to the lover of the primitive type of print. "Events in Indian History" (1842) is embellished with eight

9 x 12 inch folding plates lithographed by Sinclair. These prints are quaint and curious in that the artist who drew the designs pictured all of the "paleface" actors in the various dramas as clothed in the garb of 1840. Thus a half-nude and altogether lovely Pocahontas rescues a Captain John Smith in the clothing of Andrew Jackson's day. The "Paxton Massacre at Lancaster" (1763) pictures the rowdies from Paxtang township dressed in frock coats and high silk hats!

Catlin's "North American Indian" portfolio, first issued in 1841, contained twenty-five large folio plates, beautifully colored. Later issues, such as the London edition of 1844, contain six additional plates. The Catlin plates are foreordained to an increasingly important place in the world of American prints; a complete set of them includes:

1. North American Indians
2. Buffalo Bull
3. Wild Horses
4. Catching the Wild Horse
5, 6, 8, 10, 11, 12, 13, and 15. Buffalo Hunt
7. Buffalo Dance
9. Wolves attacking Buffalo

"DESCENT NEAR PHILADELPHIA"

thograph by P. S. Duval, Philadelphia (from John Wise's "History and Practice of Aeronautics")

14. Snow-Shoe Dance
16. Wounded Buffalo
17. Dying Buffalo
18. Bear Dance
19. Attacking the Grisly Bear
20. Antelope Shooting
21. Ball Players
22. Ball Play Dance
23. Ball Play
24. Archery of the Mandans
25. Wi-jun-jon
26. Joc-o-sot
27. Scalp Dance
28. Mah-to-toh-pa
29. War Dance
30. Buffalo Hunting
31. O-jib-be-ways

Catlin's famous work was issued in two forms, first with all the plates handsomely colored, and second with the plates in tint. The plates are, of course, lithographs. Other works by Catlin issued with illustrations include: "O-Kee-Pa: a Religious Ceremony, and Other Customs of the Mandans," and "Rambles among the Indians of the Rocky Mountains."

In addition to those already mentioned in these

pages, a few other books and periodicals containing prints of American interest are listed hereunder. Such a list as this must, in the nature of things, be far from complete; the purpose is merely to suggest some of the more promising sources of material for the collector. The latter should, of course, always examine books and periodicals before purchasing, to be sure that no prints are missing and that all are in good condition.

Bowen's "Naval Monument," 1815
Trumbull's "History of Connecticut"
Birch's "Views of Philadelphia"
"History of East and West Florida"
Lucas's "Art of Coloring and Painting Landscapes," Baltimore, 1815
Charles's "Drawing Book"
Marshall's "Life of Washington," 1804
"Drawing Book of Landscape Scenery"
Lewis's "Aboriginal Portfolio"
Watson's "Annals"
Frémont's "Narrative of the Exploring Expedition to the Rocky Mountains in 1842"
Steel's "Book of Niagara Falls," Buffalo, 1840
"American Landscapes"
"The Portfolio"

VIEW OF SAN FRANCISCO IN 1854

Lithograph from Henry Bill's "History of the World"

"New York Mirror"
"Philadelphia Portfolio"
"American Universal Magazine"
"Boston Miscellany of Literature and Fashion"
"The Ariel," first issue May, 1827
"Analectic Magazine"
"The Casket," Philadelphia
"Massachusetts Magazine"
"The Polyanthos," Boston, 1813
"Monthly Military Repository"
"American Military Biography"
"Naval Chronicle"
"Ladies Magazine"
"Columbian Magazine"
"Universal Asylum"
"Godey's Lady's Book"
"Graham's Magazine"

"American Landscapes" offers views of the Catskills, Delaware Water Gap, Falls of the Sawkill, Fort Putnam, Weehawken, and other scenes. "The Ariel" contains a number of aquatint views and portraits, among the best being the Tiebout stipple of "Simon Snyder, Governor of Pennsylvania"; in this periodical also appears a full-length portrait of "Merriwether Lewis, Esquire," aquatinted by Strickland after the portrait by Saint-Mémin.

The "Massachusetts Magazine" for June, 1789, contains a view of the Federal Building, New York; the July, 1789, issue, one of the Hancock House; the August, 1789, issue, one of Providence Meeting House; and January, 1794, one of Lexington Green. Other historical views and portraits may be found in this magazine. The "Literary Gazette," published in 1827, contains three views of buildings in New York City by James Eddy—Lafayette Theatre, St. Paul's Church, and Trinity Church. Bowen's "Naval Monument" contains a number of engraved views of the naval battles of 1812; none of these are of a size suitable for framing, but they are of considerable interest to the collector of American naval subjects.

Prints from the many annuals published after 1830, such as the "Moss Rose," "Dew Drops," and others, contain colored flower prints and rather sickly-sweet or sentimental subjects of little or no value to most collectors.

Prints from "Godey's Lady's Book," "Graham's Magazine," and similar periodicals are worthy of preservation only as keepsakes and for the rarity that may be theirs many years hence. "Godey's

Lady's Book" began publication in 1830, and prints from the earlier issues are of course quainter and more desirable in character than the later ones so often found decorating scrap-baskets, lamp shades, etc. In this category may also be placed the decorative music covers occasionally mentioned in print and book catalogues to-day. Certainly some of the old music covers are valuable prints for framing. There are views of military organizations, architectural subjects, shipping, towns, and buildings. They were produced by various lithographers, and individual subjects have been sold for as much as ten dollars each.

Books and periodicals offer to the special collector a fertile source of material. It is, of course, beyond the province of a book such as this to list the thousands of titles that would constitute a bibliography of source books for prints of American interest. Those interested may, with profit, peruse the various catalogues issued by the world's great booksellers. There is a wealth of interesting material. Within the past year no less than one hundred catalogues from European booksellers have come to the writer. Each one of them listed items

of American interest; many of them dealt entirely with Americana. One catalogue listed 2,156 books relating to America, North and South, at prices ranging from a few shillings to hundreds of pounds.

Many collectors who have searched long for prints on a certain subject are often agreeably surprised to find the object of their search buried between the covers of a book whose very existence they had never suspected. For example, prints depicting the "Funeral of General Warren," the "Battle of Bunker Hill," and the "Burning of New York," as well as portraits of Hancock, Franklin, Pitt, and Washington, are to be found in "Political and Historical Essays on the Anglo-Americans"—a book published at Paris and Brussels in 1782. Titles and text are of course in French, but the prints are none the less American in spirit if not in fact. It must also be admitted that they are highly imaginative: the "Burning of New York" might just as well have been labeled the "Burning of Lisbon" or the "Burning of Rome."

Literally hundreds of books dealing with America were published in Europe and these were frequently illustrated. Many rare early views of American

Nieu AMSTERDAM ... Nieuw Nederl. Amerikaes
Nieu Nederlant, ... Mankatan namaels Nieu york genaemt
AMSTELODAMUM ... Novum Belgarum Novi Belgii
Novi Belgii

VIEW OF EARLY NEW YORK

cities exist in no other form than as book illustrations. An outstanding example of European "View" books is Schenk's "Hecatompolis," published in 1702. It contains rare views of New York and Panama.

EARLY AMERICAN CARICATURES

CHAPTER IX

EARLY AMERICAN CARICATURES

THE word "caricature" is said to be derived from the Italian *caricare*, meaning "to load." Thus, the art has at times been defined as "overloaded representation," which is just another way of saying "laying it on too thick." There is indisputable proof that caricature is one of the oldest of the graphic arts. Hebrews were caricatured in England as early as the thirteenth century; while, during the Reformation, Martin Luther was portrayed as the bag of a set of bagpipes. To Rabelais is attributed a caricature of Pope Julius II, and the great Leonardo da Vinci left behind him a number of sheets upon which he had executed grotesques and caricatures. Many authorities claim that true portraiture must have a slight admixture of caricature, but in this chapter we are chiefly concerned with the art at its best—or worst—with its biting sarcasm, uncouth realism, and other peculiar attributes.

Caricature was not much of a factor in American

CARICATURE INSPIRED BY THE REPEAL OF THE STAMP ACT

Engraver unknown

"THE ABLE DOCTOR"

Caricature in line engraving by Paul Revere

social or political life until the middle of the eighteenth century. Of course, as with other forms of pictorial expression, certain caricatures of European origin were either imported by American print-sellers or brought over by the colonists. But these were mostly of Continental interest, having as their *motif* either politics or religion or both. Colonial events of importance inspired some caricatures in England and France. These dealt largely with the clash between the two countries and the war being fought between them on American soil. Caricatures of colonial production are exceedingly scarce, and with but few exceptions are political in character. One of the earliest is, of course, "The Notorious Doctor Seth Hudson," done by Nathaniel Hurd in 1762, and mentioned in an earlier chapter of this book.

The Paxton episodes in Pennsylvania were responsible for a group of political caricatures—some aimed at the Quakers who defended the Indians, some at the Government, and others at the uncouth frontiersmen from Paxtang or Peshtank township, Lancaster county, who ruthlessly butchered the remnants of the Conestoga tribe placed in the jail-

yard at the county seat for safety. This bloody deed accomplished, the men from Peshtank marched upon Philadelphia. Their advance upon the Quaker City was caricatured in a print, attributed to Henry Dawkins, published in 1764, entitled "The Paxton Expedition, Inscribed to the Author of the Farce, by H. D."

Paul Revere did a number of caricatures, all of which are exceedingly rare. "A View of the Year 1765," "The Stamp Act Repealed," and "The Able Doctor; or America Swallowing the Bitter Draught" are the best known. Revere also caricatured the Quebec Bill in "The Mitred Minuet," which appeared in the "Royal American Magazine," Volume I, No. XV, October 15, 1774. "The Able Doctor" appeared in the same publication for June, 1774. Benjamin Franklin's famous snake, cut into pieces and captioned "Join or Die," was also prompted by the colonial attitude during this critical period. The snake device, in the form of a woodcut, was published in the "Boston News-Letter" and the "Pennsylvania Gazette." It was used in 1774 by the "Pennsylvania Journal" with telling effect, when concerted action on the part

A REPRESENTATION of the FIGURES exhibited and paraded through the Streets of PHILADELPHIA, on Saturday, the 30th of September 1780.
DESCRIPTION of the FIGURES.
'TWAS Arnold's power, he Stores bought,
Arnold he'er enter'd in his thought,
How ends the bargain? let us see,
The fort he for, & safe enjoy,
His Favourite ye fores vault die,
His view's his lure to ev'ry eye;
His money's gone—and he! he gains
One hundred more for all his pains.
ARNOLD was good, true, and brave,
And in his breast, he bore a knave.
'Tis fate ordain'd, that Arnold shou'd
All theese, of course, with whom he treats.
Now let the Devil triumph, & be
Or Arnold when in life is right.

"THE DEVIL AND GENERAL ARNOLD"

Woodcut caricature from "The Continental Almanac," 1780

The RECONCILIATION between BRITANIA and her daughter AMERICA,
A curse upon all Traytors
May Britons never thrive
Whole Regiments Misses—we they keep
To Rout them up alive
By Lets they Oh Dunnamm Well
Each place requires our trust us
Cut them of a short Cruill maph good up
Whilst honest men are the out us

"THE RECONCILIATION BETWEEN BRITANIA AND HER DAUGHTER AMERICA"

A British caricature of 1782

of the colonists was necessary for successful resistance to Great Britain. But Franklin, if the maker of one caricature, was at least the butt of two others—probably the work of Henry Dawkins. Both of these caricatures deal with the Paxton affair. In one of them Franklin is pictured hiding behind a curtain while viewing the activities of the rioters, and saying:

> Fight dog! Fight bear! You'r all my friends
> By you I shall attain my ends
> For I can never be content
> 'Til I have got the Government
> But if from this attempt I fall
> Then let the devil take you all.

In the second of these caricatures Franklin is pictured with the plotters, uttering the same sentiments, "Fight dog, fight bear!" The broad, somewhat Rabelaisian character of these prints is an example of the lengths to which the early colonial caricaturists would go in order to make a point.

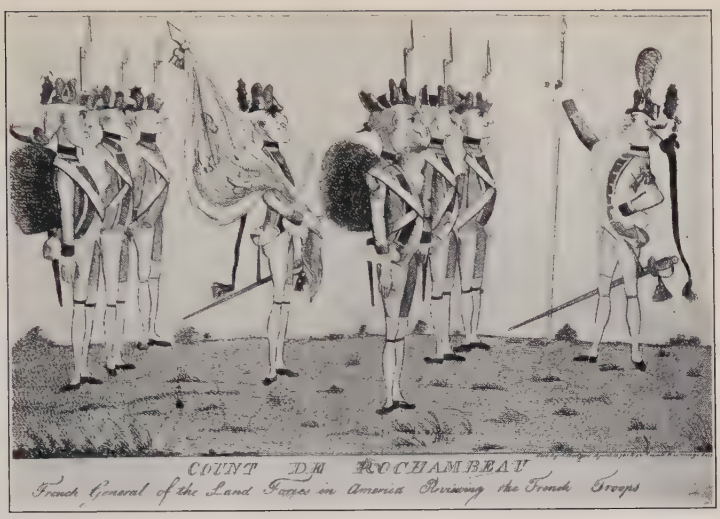
The Revolutionary period brought forth a number of caricatures of American origin. Paul Revere's famous print, the "Boston Massacre," already dealt with at some length in these pages, is perhaps more

properly to be considered as a political caricature than as a serious work of art. At any rate, with the several variations issued by other engravers, it had a tremendous influence in focusing the grievances of the colonists during this critical period.

There is evidence that impromptu caricatures were sometimes drawn and posted at taverns and other public places during the Revolution, but the most diligent search has failed to reveal any surviving examples of this sort. One of these is doubtless referred to in the following, which appeared under date of May 1, 1778, in the "Pennsylvania Staats Courier," a Tory organ published at Germantown:

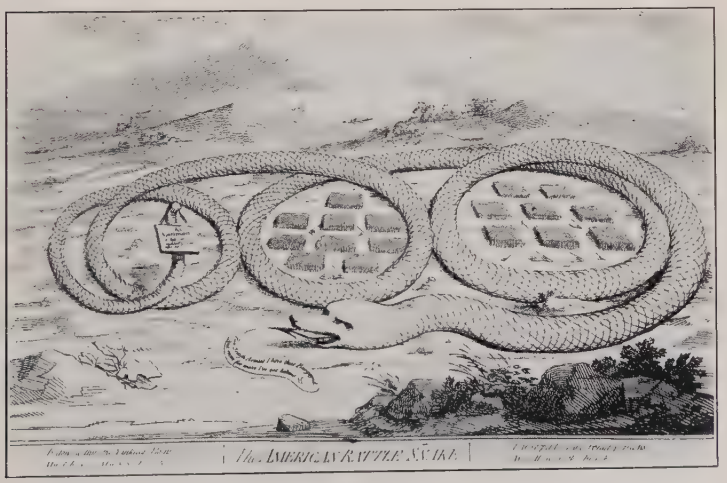
> What do the rebels say? They aren't saying very much; but their actions and their conduct any one can read by the picture thought up by a rogue. How did the fellow make it? He represents Washington on a throne, the king lies before him on bended knee and he is supposed to beckon with his finger for the king to bend the other knee as well. Is that not insolent? The crime must be punished. Are these people free? No . . . they are slaves of Congress.

I have searched at some length for this caricature in the very town where it was "thought up by a



COUNT DE ROCHAMBEAU REVIEWING THE FRENCH TROOPS IN AMERICA

A caricature published by Hedges of London, 1781



"THE AMERICAN RATTLE SNAKE"

A pro-American British caricature of the Revolution

rogue," but without success. No doubt it crumbled to dust long ago, and this is a great pity, because few caricatures of Washington exist to-day.

The "Pennsylvania Gazette" of November 1, 1780, announces the publication of a caricature as follows:

> Just published and to be Sold by Francis Bailey: "The Continental Almanac: Containing, besides everything necessary in an Almanac, a description of the Figures (the Devil and General Arnold, etc.) exhibited and paraded through the streets of Philadelphia, On Saturday, the 30th of September, 1780, illustrated with a Plate neatly engraved."

This print is a woodcut, a number of copies of which have been preserved. As is usual with many caricatures of American origin, a vast amount of text matter accompanied it.

Many caricatures of English origin published during the Revolution were favorable to the colonial cause. By the same token, they were bitingly sarcastic regarding our ally France. In the MacPherson collection of naval prints is a caricature representing Count de Grasse delivering his sword to Admiral Rodney. Another effort, which might have

come from the pen of the same artist, portrays Count de Rochambeau reviewing his French forces in America—there are but six troopers and a flag officer in his entire outfit!

Altogether conciliatory in tone is such a print as "Britannia and her daughter America." From a Tory viewpoint, "Britannia holding the balance of power" is strong; but the friends of American independence undoubtedly rejoiced upon the publication of the "American Rattlesnake," in which the colonies are pictured as an immense reptile that has already "burgoyned" two English armies in its coils and patiently awaits the third.

Other English caricatures of the Revolutionary period that were frankly favorable to the American cause include one which pictures an emblematic figure of America kneeling by a monument inscribed "Warren, Montgomery, Wooster, Mercer." This print, a stipple engraving by J. Strutt, was not issued until 1781. Another, entitled "The Oracle," represents England, Ireland, Scotland, and America consulting an oracle on the "present situation of public affairs." This print, in mezzotint by J. Dixon, was issued in 1776. Perhaps the

"THE SOCIETY OF PATRIOTIC LADIES AT EDENTON"

Caricature in mezzotint, published by Sayer & Bennett, London

"BOSTONIANS PAYING THE EXCISE MAN"

Caricature in mezzotint, published by Sayer & Bennett, London, 1774

most daring of the lot, certainly from an English point of view, is the "Botching Taylor cutting his cloth to cover a Button." In this print, a mezzotint by John Simpson, published by James Tomlinson of Oxford Street, London, in 1779, King George III is represented as a tailor seated cross-legged on a table. He is holding a pair of shears and is about to cut up a piece of cloth labeled "Ireland, Great Britain, Hanover"; a piece labeled "North America" is already severed, and is held in the hands of Lord North. On the wall behind the tailor king is a view of the "Flight into Egypt"; this is a further gibe, referring to the king's contemplated retirement to Hanover.

The "Bostonians in Distress" ridicules the plight of the Boston citizens during the British occupation; the Bostonians are pictured confined in a large wooden crate, hanging from their "Liberty Tree." Other prints of the same series include the "Bostonians paying the excise man" with tar and feathers and forcing him to drink the despised tea; all of this happens under the "Liberty Tree," from a branch of which hangs a noose, ready for King George's minions. The "Alternative of Williams-

burg" pictures two Tories forced to sign the "Resolves of Congress," under threat of being tarred and feathered. They write upon an improvised table—a board resting upon a cask of tobacco labeled "A present for John Wilkes, Esq., Lord Mayor of London." "The Society of Patriotic Ladies at Edenton in North Carolina" pictures American women supporting their men in protest against the action of the English Government; the Carolinian ladies solemnly "engage not to conform to the custom of tea drinking nor to promote the wear of any manufactured goods from England." This series of prints is done very much after the manner of Hogarth, and has been attributed to Philip Dawe, a well-known English mezzotint engraver.

"The Wise Men of Gotham and Their Goose" was published February 16, 1776, ten months after the Battle of Lexington and Concord. This caricature shows King George and his cabinet viewing the killing of the American goose that has laid many golden eggs for the coffers of Great Britain. It is an exceedingly rare item, and quite artistically done in color by the mezzotint method.

It may have been a lack of native talent, or per-

Courtesy of The Grolier Club, New York

"THE WISE MEN OF GOTHAM AND THEIR GOOSE"

Caricature in mezzotint, published by Gerard of London

haps a popular demand for prints of an altogether different character, that was responsible for the scarcity of American efforts at caricature following the successful close of the Revolution. It was not until internal political differences became acutely defined that caricature, save in some few obscure local instances, again sprang into popularity.

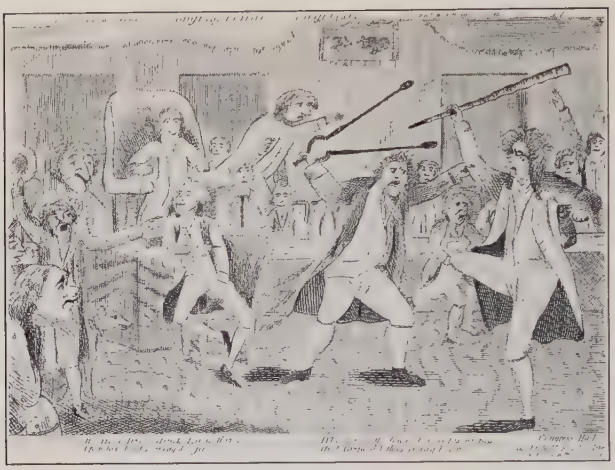
The almost worshipful attitude on the part of many of Washington's followers who, still believing in a monarchy, harbored thoughts of making him king, was the cause of a caricature mentioned by Lossing in his work "Our Country." This print is described as depicting "The President mounted upon an Ass, preceded by Colonel David Humphreys, leading the animal, chanting birthday odes and loud hosannas. The Devil remarks 'The glorious time has come to pass when David shall conduct an Ass.'" This print, and the caricature of "Mrs. General Washington bestowing thirteen stripes on Britannia," are of the utmost rarity.

An early congressional fracas (1798) is crudely caricatured in "Congressional Pugilists." Matthew Lyon and Roger Griswold were the participants in the battle, which is thus described:

He in a trice, struck Lyon thrice,
Upon his head, enrag'd, sir,
Who siez'd the tongs to ease his wrongs,
And Griswold thus engag'd, sir.

With the advent of the War of 1812, American caricature became a part of our national political life. Those opposed to the war were the butt of bitter pictorial attacks, while the administration was assailed for its embargo stand. The Hartford convention and all other political moves of any importance were the subject of caricatures, many of which have been preserved. Lossing, in his "Pictorial Field Book of the War of 1812," comments upon several of them.

The series of caricatures by William Charles, done during this period, are by many considered the most noteworthy in the American field. Charles's style has been compared with that of Gilray and Rowlandson, and he probably studied with profit the work of both these British artists. While many of his prints deal directly with events of the War of 1812, others (such as "Stephen Girard," "Modern Dandies," and "Apologies for Tippling") are in an altogether different vein. Any of the follow-



"CONGRESSIONAL PUGILISTS"

A caricature published in 1798

A NEW MAP OF THE UNITED STATES WITH THE ADDITIONAL TERRITORIES and Improved PLAN
Exhibiting a View of the Rocky Mountains Surveyed by a Company of Wanderer Indians in 1838

"A NEW MAP OF THE UNITED STATES"

A caricature of the Jacksonian period, published by Imbert, New York

ing caricatures by Charles are to be considered desirable items:

George Washington. Bust portrait in clouds, and three pillars inscribed "Federalism," "Republicanism," and "Democracy." Titled "United we stand Divided we fall." 8.6 x 12.12.

Stephen Girard. Man behind a strong-box, profile to left, gazing in surprise at a Spanish dollar enveloped in a cloud. Inscribed "Stephen Graspall, Banker and Shaver." 13.2 x 10.1.

Josiah Quincy. Man standing on rock, crown on head, scepter in left hand, right hand in pocket. 10.8 x 7.14.

John Bull as Ship-Baker. George III pushes a new batch of ships into the oven, with attendants bearing on trays more ships and guns; another with "French Dough Trough"; inscriptions proceeding from the mouths of all. 9.8 x 13.

John Bull at Alexandria. Bull in sailor's dress offering "Terms of Capitulation" to two men kneeling; British sailor and soldier carrying off rum, tobacco, and hams, with inscriptions from mouths. 9.2 x 13.

John Bull at Baltimore. British soldiers retreating, pursued by three American soldiers. 9 x 13.

John Bull at New Orleans. John Bull being pulled out of a bog by the ears by an American officer and a rifleman; inscriptions from mouths. 9.3 x 13.6.

John Bull in the Cock-pit. George III, crowned, standing, profile left, in a cock-pit, watching a peacock being pierced through by a hornet; inscriptions. 9.7 x 13.8.

John Bull and the Hornets. John Bull in naval uniform, sword in right hand, assailed by hornets with American flags for wings. 9 x 13.

John Bull and the Wasp. John Bull pierced through stomach by an enormous wasp. 9.10 x 13.

John Bull and Perry. George III seated, in agony; Queen Charlotte rushes up with a foaming bottle of "Perry." 9.2 x 12.12.

John Bull and Brother Jonathan. John Bull and Brother Jonathan in a boxing match. 9.7 x 13.4.

John Bull and the Cordial. Inscription "Yankee Doodle Scratch, Brother Jonathan administering a Salutory Cordial to John Bull." 8.9 x 14.6.

John Bull and Columbia. Napoleon standing between John Bull and Columbia, John Bull reading from a book. 9.5 x 13.5.

John Bull, Wasps, and Hornets. John Bull assailed on all sides by a swarm of wasps and hornets. 13 x 10.

John Bull and the Russian Bear. John Bull on his knees; horns on his head labeled "Orders in Council"; bear in center and Columbia with American flag to right. 9.7 x 13.7.

Begar Mounseer Bull me no like dis new Alliance— Dere be one Yankey Man de call Mr Do enough Take your Ships by de whole Head— you better try get him for I never get Bo enough made at dis rate!!!
Ay! What What What! Brothe- Jonathan taken another Whole Fleet on the Lakes— What you'll carry Them away?— I'll send some more on Me'll have Canada next—
I tell you what Master Bull— You had better keep both your Ships and Guns at home— If you send all you've got to the Lakes, it will only make fun for the Yankeys to take them—
Intention for Baking Ships
French Dough Trough—

JOHN BULL making a new BATCH of SHIPS to send to the LAKES

CARICATURE BY WILLIAM CHARLES, PUBLISHED DURING THE WAR OF 1812

Scene on the Frontier. English officer taking a bloody scalp from Indian; Indian scalping a dead American officer. 9 x 14.

March to Buffalo. U. S. soldiers on the march, with women camp-followers. 9.8 x 13.10.

"Cat let out the Bag." Man in rags, with "Boston Gazette" under his arm, leaving the "Tory Cave," followed by apes bearing various American newspapers; three sailors seated at a table, who treat with scorn the attempt of editors to dissuade them from fighting. 9.6 x 13.4.

Family Electioneering. Two men, one with a halo, and pointing to "Mayor's office"; the other man grasps the hand of a farmer who heads a procession of farmers coming from the right. 8.6 x 13.

Hartford Convention. George III invites three men, representing Massachusetts, Connecticut, and Rhode Island, to leap from a rock; man below rock prays for success; against rock, tablet with names of military and naval heroes. 8.10 x 13.11.

Pennsylvania Politics. An empty chair labeled "State of Pennsylvania," with eagle beneath; a man ascends to this chair, wafted up by the "Voice of the people"; a man stands on a foundation of newspapers and two planks on end, labeled "Federalism," "Old Schoolism"; this man cries out "Mercy on me—what a foundation I stand upon!" 13.9 x 9.9.

Modern Dandies. Man in extreme and absurd costume addressing a woman fashionably attired. 9.3 x 6.8.

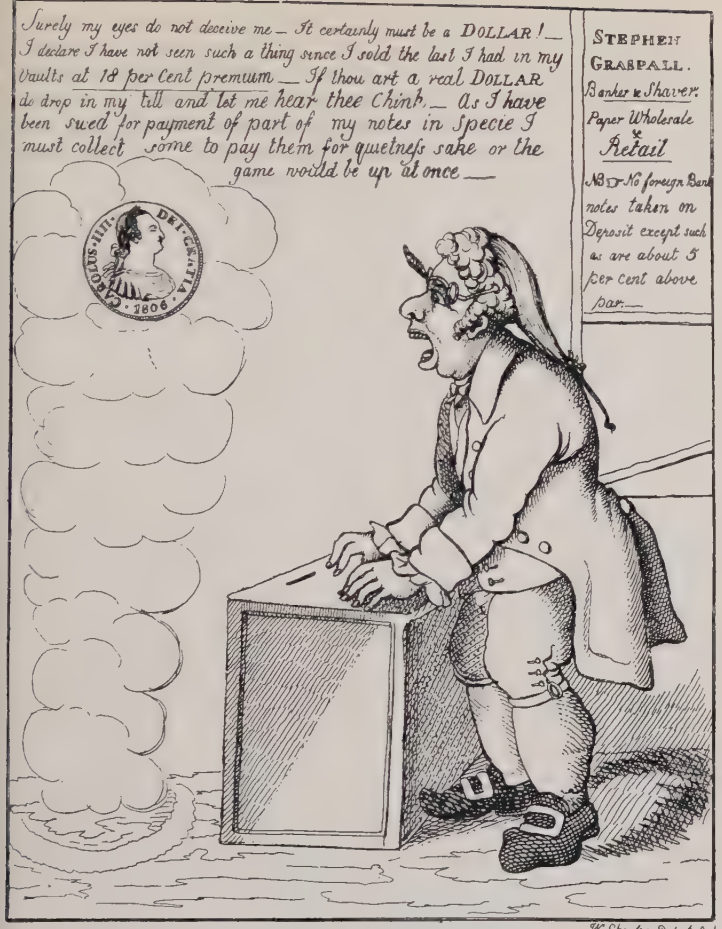
Apologies for Tippling. Group of fourteen figures in various drinking attitudes. 19 x 13.8.

Modern Spectacles. Entitled "Modern Spectacles easily Seen Through." Folio size.

Amos Doolittle, famous engraver of now rare American prints, also made a contribution to caricature in his "John Bull in Distress—the Hornet and the Peacock." And undoubtedly other caricatures, to-day lurking in obscurity, were issued during this second critical period in our national history.

The years between the end of the War of 1812 and the beginning of the Civil War were ripe with opportunities for the pen and graver of the caricaturists. These years were marked by a succession of events that kept the mind of the public continually stirred—particularly the years of Andrew Jackson's political activity.

Jackson's personality and reputation made him a national figure of tremendous prominence. He was the first candidate to make a popular appeal for support to the masses, being the avowed friend of farmer, planter, artisan, and laborer. Jackson


Surely my eyes do not deceive me — It certainly must be a DOLLAR! — I declare I have not seen such a thing since I sold the last I had in my Vaults at 18 per Cent premium — If thou art a real DOLLAR do drop in my till and let me hear thee Chink — As I have been sued for payment of part of my notes in Specie I must collect some to pay them for quietnefs sake or the game would be up at once —
STEPHEN GRASPALL. Banker & Shaver. Paper Wholesale & Retail
NB. No foreign Bank notes taken on Deposit except such as are about 5 per cent above par. —
GEORGIUS III. DEI GRATIA
1806
W. Charles Del. et Sculp.

THE GHOST of a DOLLAR or the BANKERS SURPRIZE

CARICATURE OF STEPHEN GIRARD, BY WILLIAM CHARLES

was, moreover, a most ardent nationalist. His campaigns, quarrels, and animosities, and his differences with the United States Bank, were favorite subjects for caricaturists of his day. Edward Clay is responsible for at least two caricatures of Jackson—one entitled "Clearing his Kitchen," dealing, of course, with the famous "Kitchen Cabinet"; and "Rats Leaving a Fallen House." Clay also lampooned the foibles of society in "A Negro Duel," "The Nation's Bulwark," and "Life in Philadelphia."

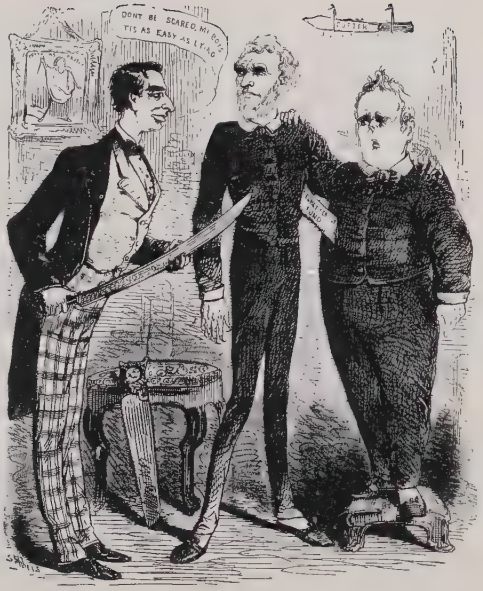
Other important caricatures of the Jackson era are "The Modern Balaam and his Ass," "The New Edition of Macbeth—Bank-Oh's Ghost," "A New Map of the U. S. on an Improved Plan," and "Illustrations of Phrenology." The latter print is a series of twelve caricatures picturing Jackson as a supreme egotist, drunk with self-admiration; he is shown inviting a comparison of himself with Washington, as desiring a throne, as a peacock, as Van Buren's jumping-jack, and as having his effigy carved as a figurehead for the frigate *Constitution.*

The Mexican War, strangely enough, did not increase the normal production of caricatures. As the author of "American Graphic Arts" remarks,

the few Mexican War caricatures now to be found are distinguished by an amused disdain for the opponent. Among such prints are "Taylorifics" and the "Mexican Commander Enjoying the Prospect Opposite Matamoras."

Lithography and woodcuts were used in reproducing many of the caricatures after the Jacksonian era. Currier, Sarony & Major, Imbert, and other lithographers found it profitable or expedient to publish caricatures of political significance. One of the woodcut efforts, dealing with the Harrison and Tyler campaign, has but little to recommend it other than its native crudity. Perhaps the hard-cider barrel and the log cabin were sufficient to drive home the points the artist had in mind.

The political battles revolving around the early slavery controversy brought forth a number of caricatures, among which are such subjects as "Practical Illustration of the Fugitive Slave Law," "Loco-Foco Candidates Travelling," "Presidential Sweepstakes," "Great Foot Race for the Presidential Purse," "Political Blondins," "The Amalgamation Polka," "The Great Match at Baltimore," and the "Mustang Team."



"DOCTOR LINCOLN PERFORMS AN OPERATION"

"JAMES BUCHANAN VERY MUCH BOTHERED"

Occasionally caricatures and comic sketches were issued as a series in pamphlet form. David Johnson did a number of etchings after the style of Cruikshank, and published them under the title of "Scraps." This collection, the "American Comic Annual" (Boston, 1831), and "Outlines of the Journal of F. A. K." (Boston, 1835), are a few of the publications featuring this artist's work. He also made some illustrations for the "Aurora Borealis" (Boston, 1831). The "Motley Book" (New York and Boston, 1840) has, as a frontispiece, a caricature by William Page entitled "The Superannuated Donkey Mail."

Buchanan's policy—or lack of it—during the closing years of his administration brought forth a number of caricatures, some of which were exceedingly biting and harsh. Louis H. Stephens was responsible for a series done for "Vanity Fair" (1859–64), in which Buchanan is pictured as a "curious bulb," a toad, a comet, a meerschaum pipe, a jack-in-the-box, and a gas fixture. But of far more importance than the Buchanan items are the caricatures by Stephens dealing with Abraham Lincoln. On September 1, 1860, Stephens pictures Lincoln

carrying a heavy load of rails labeled "Tribune Chicago Platform" and "Sambo the slave boy" into a pawnshop; the three balls of the shop are labeled "Douglass," "Breckenridge," and "Bell." By November 13 of the same year Lincoln is pictured as a surgeon, ready to perform a wonderful operation—that of separating the political Siamese Twins, President Buchanan and James Gordon Bennett. Many other Lincoln caricatures from the pen of Stephens embellish the pages of "Vanity Fair." These are not to be overlooked by the collector; they are printed on one side of the paper only, as inserts, and can easily be removed from the various issues of the publication. One writer has described this early weekly as the most literary of our first comic papers. It is rich not only in political caricatures of Lincoln and other important figures of the war, but in caricatures of religious and literary lights of that day.

With the election of Lincoln and the resultant storm, caricatures of all sorts flooded both North and South. In the North not all of the caricatures were favorable to the "Great Emancipator." In some he is pictured as splitting the Union as he split

A LINCOLN CARICATURE BY LOUIS H. STEPHENS

From "Vanity Fair," 1860

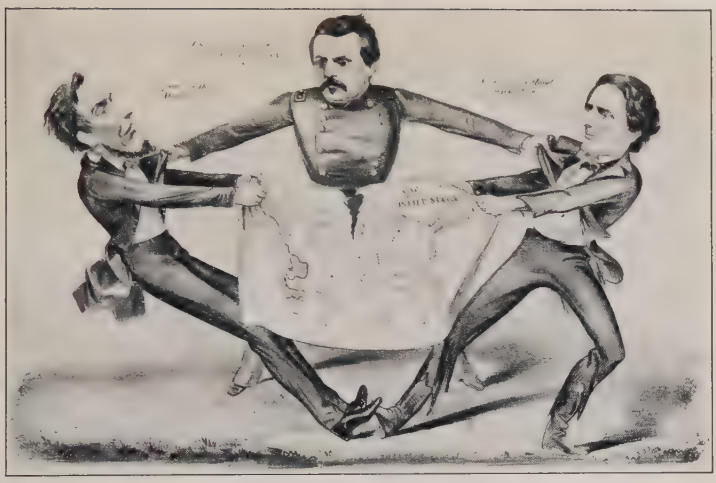
logs, and as requesting a funny story while Columbia is demanding an army. Currier & Ives issued a number of favorable caricatures, among them being "A Little Game of Bagatelle between old Abe and Little Mac" and "Abraham's Dream." Other Currier & Ives caricatures of the Civil War period include:

"An Heir to the Throne"
"Honest Abe Taking Them on the Half Shell"
"Jeff Davis on his Own Platform"
"Jeff Davis Hung on a Sour Apple Tree"
"Jeff's Last Shift"
"Letting the Cat out of the Bag"
"Political Blondins—Crossing Salt River"
"Taking the Stump"
"Capture of an Unprotected Female"
"The Fox without a Tail"
"The Great Match at Baltimore between the Illinois Bantam and the 'Old Cock' of the White House"
"The National Game—Abraham Winning"
"The Political Gymnasium"
"Political Siamese Twins"

The South, according to the author of "American Graphic Arts," had in V. Blada a caricaturist who

wielded a vigorous pen dipped deeply in the ink of satire. "V. Blada" it has been discovered, was none other than the Baltimore artist Adalbert Volk. His engravings were issued from Baltimore but with a false "London" imprint. His efforts were published under the title "War Sketches." Bull Run and other Southern victories naturally resulted in efforts at caricature on the part of Southern artists; but very few of these have been preserved, and as articles of commerce in the collecting field they are exceedingly rare.

The writer is inclined to the opinion that political caricatures will prove of little interest to the general collector, unless because of their occasional rarity. They are subjects for the specialists, and while their historic value cannot be denied, the point of the caricature is often obscure except to those familiar with the detailed history of the age that produced it.



LINCOLN, DAVIS, AND MCCLELLAN
A Civil War caricature by Currier & Ives

YOU TRIED TO RIDE THEM TWO HOSSES
LITTLE MAC (confidentially)—Curse them beauty Horses—I can't manage the Act no how. One throws me in Virginia, and the other is bound the wrong way.
PEACE.
WAR

MCCLELLAN TRYING TO RIDE TWO HORSES
A Civil War caricature

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